VOGUE

College Issue

Fashions for the Smart Girl

in and out of College

V O

Incorporating Vanity Fair August 15. 1946 Price 35 Cents 40 Cents In Canada

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Modern in feeling, perfect in composition and detail! An inspired coat by Harry-Williams, Ltd., in heavenly soft Stroock Cloud Drift. Colors out of a Matisse painting. About $60. Duchess acetate rayon lined. At one fine store in most cities or write.

Harry-Williams, Ltd.

A department of Grossman & Spiegel, Inc., 512 Seventh Avenue, New York 18, N. Y.

"plaids – we love them"–

The real clan kind—that's what college girls told our two galluping ex. G. I.'s who surveyed six women's colleges. So, here are these wonderful authentic wool plaids by Cerey. Left to right, the reefer in Black Watch, Balmoral or MacKenzie. 9 to 15 sizes, 45.00 The two-piece dress with back-shirred jacket in Balmoral and Menzies. Junior and misses' sizes, 25.00 The Shirt jacket, 22.95, worn with gored skirt, 11.95, done in Black Watch, Menzies and Balmoral. Misses' sizes 10 to 18. College Eighth Floor

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New York and White Plains

Plunging neckline

in a wool jersey casual;

B. H. Wragge design

J. W. ROBINSON CO.

los angeles

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VOGUE
August 15th, 1946

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Vol. 108, No. 3
Whole No. 1769

Tunic

. . . FROM THE 20'S

Elongated look of superb simplicity . . . topped by a stand-up collar. Black and white tweed striped wool, jacket with black rayon velvet cuffs. Sizes 10 to 18.

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Altman misses' fashions, third floor

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for
THE BLUM STORE'S
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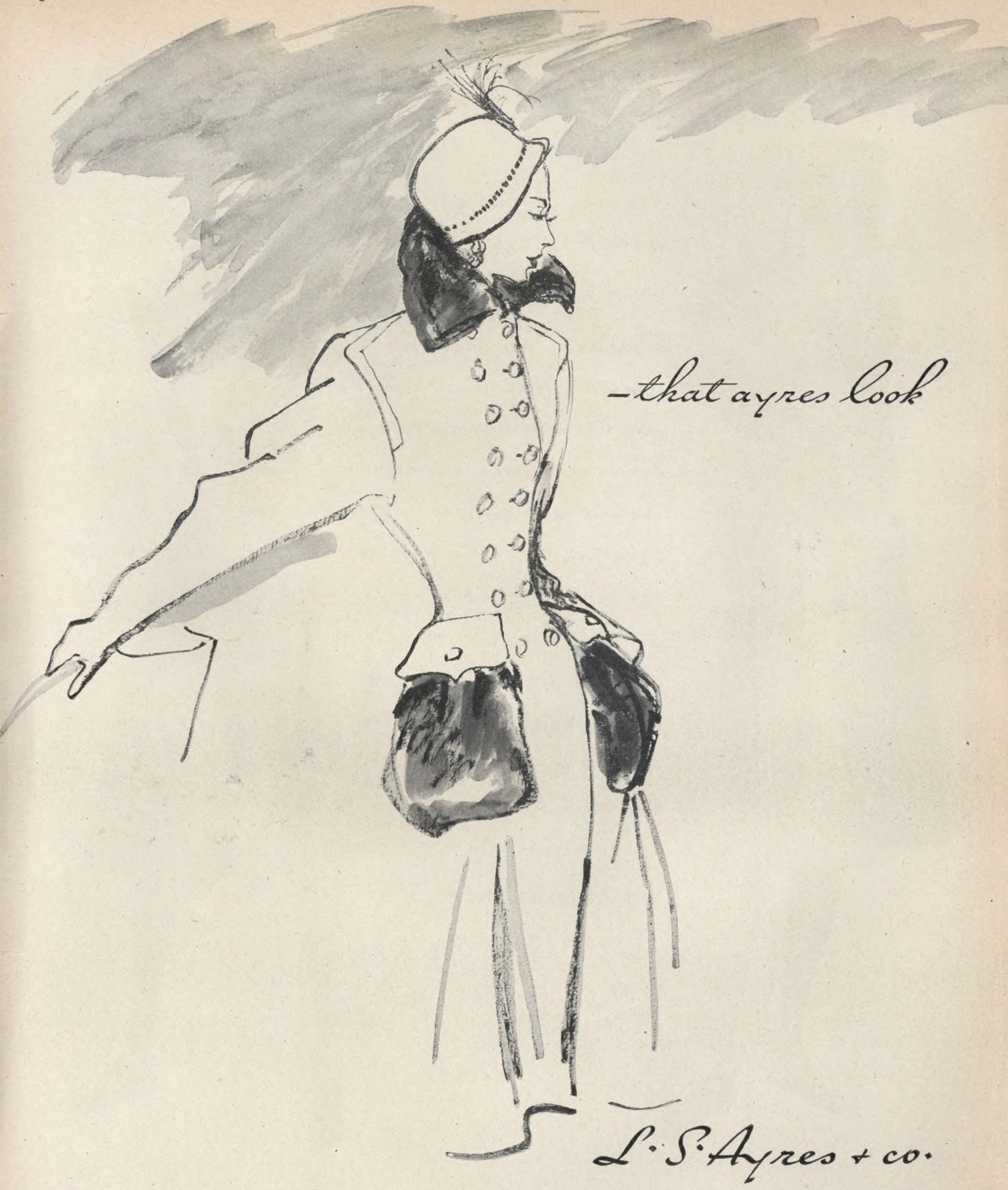
UP IN A SKIRT:

Our stunning new wraparound skirt with shirred front, stick-up hip pockets. American Woolen Co. small multicheck in gold and green, blue and wine, black and wine. Ours alone. Sizes 10-18, 13.95 Throat-hugging wool jersey shirt, 10.95

Our exciting new front-flared skirt with beautiful rippling roll and slim, flat back. American Woolen Co. plaid in grey, wine, green. Ours alone. Sizes 10-18, 14.95 Roll neck jersey shirt, 9.95

THE COLLEGE SHOP

AT LORD & TAYLOR



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Coat by Philip Mangone
Hat by John Frederics

jay Thorpe
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gives poise and
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Black, brown, green
or beige; sizes 10 to 20,
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$49.95
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GREEN ROOM SPECIALTY SHOPS,
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DESIGNED BY Kraeler

Photo by Joffé—Ruby Moleskin Cape by Esther Dorothy
Diamonds from Harry Winston

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Now Revlon etches fingertips

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Lipstick and Face Powder harmonize

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THE "BACHELOR'S CARNATION" COLOR IS REPRODUCED AS ACCURATELY AS PRINTER'S INKS WILL PERMIT

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that
Wear-Right
look
Wear-Right

Dramatic! Claire McCardell's Crossover Suit!

That comfort-adoring designer, Claire McCardell, creates a suit in a wonderful Milliken Woolen—rippling pebble crepe. Jacket buttons crosswise, skirt swings full, reflecting Miss McCardell's clothes philosophy: easy-to-toss-on; easy to wear.

Dramatic! The Lovely, Moon-Blonde Natàlie!

Western-born, single-named Natàlie, shown in the Crossover Suit Claire McCardell created for her, is an ex-drill-press operator turned Powers Model. Natàlie's tiny-waisted (24″) figure shows off the graceful drape-and-flow of Milliken's virgin-wool pebble crepe.

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It's a fashion pace-setter—soft-draping, supple pebble crepe. You'll see it in costumes you like best (priced as you like them) at your favorite shop. Other top-fashion Milliken Woolens: virgin-wool fleece; virgin-wool suède. Ask the salesperson—make sure it's a Milliken Woolen!

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WOOLEN
100% VIRGIN WOOL

Copr. 1946. Deering, Milliken & Co., Inc., 450 7th Ave., New York 1, N. Y.

Neiman-Marcus
Dallas

Gauntlet sleeves in a 100% wool gabardine dress by Crystal . . .
their cavalier fulness caught up by deep buttoned cuffs. Tie a ribbon bow
under the briskly stitched collar. A Lorraine* fabric in beige, gold,
blue, lime or dark green. Shaped leather belt in contrasting colors.
Sizes 10-20. $39.75, including belt. The Sports Shop.
Mail orders filled. State second color choice.

*Reg. U.S. Pat. Off.

AMERICAN DESIGNERS HAVE NEW WAYS WITH BUTTONS! John Frederics highlights his beguiling cloche with La Mode's GLOW-GLEAM jewel buttons. Ceil Chapman chooses La Mode's brilliant CHECKER buttons to define her suit's trick closing. Professional or amateur, those who have a way with clothes find La Mode buttons make their designs distinctive. B. BLUMENTHAL CO., INC., 1372-82 Broadway, New York 18, N.Y. Button specialists since 1877. La Mode

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K-50 suit ready to take off for a
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widens the shoulders with flanges –
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Tailored with integrity in pure
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American Woolen Co. TALON Slide
Fastener. Black, brown, grey, beige,
blue, green. Sizes 10 to 20.
Style 1646. About $50.
Write for the name of store in your city:
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The kind of a casual that will outlast fashion's whims—by Smart Streeter. French cuffs, deep armholes, flanged shoulders, flared skirt—it has that easy fit and style-rightness so important in a daytime dress. Made with a zipper closing in a Lorraine 100% wool worsted gabardine. Gray, beige, aqua, bottle green, cocoa brown, red or light blue. Sizes 12 to 20. $39.95

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CHESTNUT BROWN, OAK BUFF AND OTHER RICH FALL COLORS IN A HEATHERTON SUIT OF JUILLIARD GABARDINE. COMPLEMENTARY COAT OF JUILLIARD MELTON. SIZES 10 TO 18. SUIT $69.95. COAT $59.95.

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on-to-teatime jersey*. Elephant
with squirrel grey, mink brown
with wren beige, black with mink brown.
Sizes 10 to 16, 39.50. Matching beret, 8.95.
Exclusive with
BONWIT TELLER OF PHILADELPHIA
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Our *Tommies** take you into dreamland with pretty and efficient ease.

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Shoes . . $13.95

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Unrivalled elegance for your most supreme moments.
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gentle as muted music are these six colors created for Fall 1946 by American Designers exclusively for Cohama. See them in Cohama's wonderful woolens, precious silks and lovely rayons.

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Hattie Carnegie

LONDON MIST

Jo Copeland

WINTER NAVY

Omar Kiam

WILD MINK

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STITCHED AND STYLED IN CALIFORNIA

California Portrait

by LADY ALICE

faBric by Berlinger

Lovely K. T. Stevens, star of stage and screen, models this newest Alice of California fall fashion. Sizes 12 to 20. About $11

ENSEMBLE
-- in Baran's genuine alligator,
to "luxury note"
your Fall wardrobe
Menihan
J. G. Menihan Corporation • ROCHESTER, N. Y.

tailored in California

"HOLLYWOOD DIRECTOR" PAINTED BY BEN STAHL

thrilling new Rosenblum*

Eton in wonderful new California fun colors...Santa Anita green, Wilshire wine, Mocambo mauve, Trocadero tan. This is Trocadero tan. The fabric is Forstmann Doebara, 100% virgin wool...the lining is Colonial rayon crepe. The tailoring, as in all Rosenblum suits, is merely divine...at fine stores 49.95. Rosenblum, Los Angeles.

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mink* cloth
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Available Now!
COSMETICS by HENRY ROSENFELD

Nettie Rosenstein's flannel suit with hooded jersey blouse.

Naturally at **Himelhoch's** Detroit

Davison's
of Georgia

College accredited... two toned grey skirt, jacket and pedal pushers designed by Tabak of California in Sutara... a Seaglow fabric woven by Brighton of Aralac and rayon.

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A Salymil Original by Milgrim

IN A JOHN WALTHER WOOLEN

Birch bark and ebony, in wool and rabbits' hair, by

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Albany, New York

PLAID VERSUS PLAID

By Gaynes

Consider a three-button suit topped with a beautifully matched classic coat. Paired or parted—it's the sporting proposition for college in a Cerey 100% imported wool clan plaid. Junior sizes 9 to 15...Misses' sizes 10 to 18. Suit, $39.95. Top coat, $39.95. Side brim hat, $6.95. Shoulder strap bag, $8.75, plus tax.

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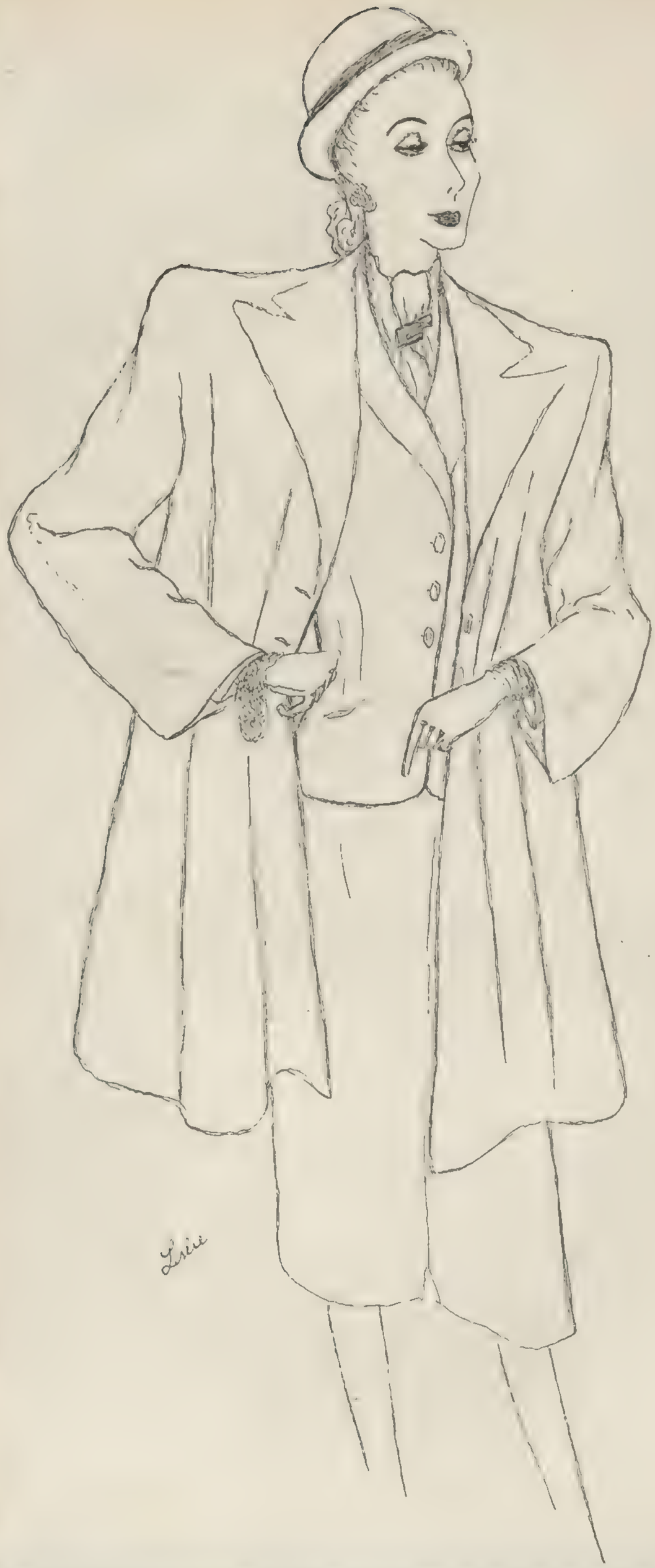
PITTSBURGH



Tailored for today in the casual manner of the season . . . Companion coat and suit by Seymour Fox in Juilliard's satin-smooth wool gabardine.

FASHION CENTER OF THE ROCKY MOUNTAIN EMPIRE

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FOR THE

Hostess OF Tomorrow . . .

It's a beautiful feeling—that inner sunday-go-meeting radiance that lights you when you know you're dressed by an artist, turned out right from head to toe—beautifully right! Same thing goes for your table's dress as you step into your new role—a hostess on your own. So dress your table with Heirloom Sterling . . . let critical eyes fall where they will. Here is design—and line . . . and beauty . . . and a name. Designs only a master could dream—patterns carved deep and wide and handsome. Visit your favorite store today . . . look at all Heirloom Sterling patterns with a future-looking eye. If you must wait for the pattern of your choice—the wait, after all, may be short. And Heirloom Sterling is for all your tomorrows, you know . . .

Heirloom* Sterling

Photograph by Anton Bruehl

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FROM GENERATION TO GENERATION*

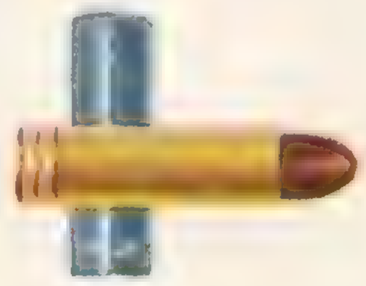
A LONG AND LOVELY LIFE awaits fashions fabricated of Winthrop Mills woolens. For these pure, 100% wool fabrics are as hardy as the Down East character, as dependable as the gleam of a lighthouse on Maine's rocky coast. Look for the Winthrop Mills label—at smart shops in your city. Winthrop Mills, Winthrop, Maine.

Sales Agent, ALLEN L. GOLDFINE — *225 West 34th Street New York 1, N. Y.*

Fashion's new fall make-up story

Contrast

MRS. GEORGE WHITNEY, JR. . . . noted in Long Island society for her chic, distinguished beauty, Mrs. Whitney is an enthusiastic sponsor of the season's fashion for contrasting color-warmth in make-up. She chooses a skin-tone warm-rich . . . a lips color cool, shining. *Contrast!* For the flawless warmth it brings her skin, she selects Pond's superb new Make-up Pat in glowing Rich Rachel, glamour-dusts it with matching Pond's powder. Then—dramatic contrast—Pond's "Lips" in an ice-struck red—Dark Secret! . . . And if you're *blonde?* Pond's Peach skin and Dither "Lips" for your glamour make-up! If you're "*in-between*"? Pond's Brunette complexion and Heart Throb "Lips" for you!



This fall — Mrs. George Whitney, Jr. chooses these dramatic "contrast" colors

POND'S

NEW—Pond's Make-up Pat in luminous *Rich Rachel.* "It's the most *flattering* make-up!" Mrs. Whitney says.

NEW—Pond's Dreamflower Powder in *Rich Rachel.* "Sheer-gauge" for exquisite color smoothness!

NEW—Pond's "Lips" in mystery-red *Dark Secret*—pulsing ice-hot crimson. Stays on and on and ON.

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Cereý

Gathering-of-the-Clan

Plaids... *bold and dashing as the romantic Scottish knights whose clan names they bear. Cereý Woolens authored them for us exclusively and they're woven of fine, imported wools. Dress in Balmoral, Stewart Dress or McPherson. 10 to 16. 35.00. Jacket and skirt in Balmoral, Black Watch or Menzies Hunting. 12 to 20. Skirt, 10.75; Jacket, 19.95. Sports Shop, Third Floor.*

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Minneapolis
JOSEPH HALPERT
ORIGINAL
DUCHARNE WOOL

Ted Stein's "curve of beauty" suit—done in FORSTMANN *Charmona—*
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ADELE SIMPSON reveals the markings of a master in this tailored dress suit of whispering black rayon moire.

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COAT BY JAEGER OF LONDON

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Exclusive with

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Soft! Soft! A one-piece dress
in woven wool stripes by B. H. Wraggge.
The bolero briefed over the bodice
of natural wool and cashmere.
Bayberry green or smoke gray. Sizes 8 to 16.
The dress $39.95. The bolero $29.95.
Frost Bros.
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McMullen little jacket outfits ease the travel situation anywhere!

FRITZ HENLE

DESIGNED BY OUR DOROTHY COX, IN
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Designed for Drama . . . in Bur-Mil rayon faille crepe*

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BUR-MIL Rayon Fabrics, sold by licensed converters, are Burlington woven and quality controlled.

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A trained expert studies your skin tones (no two complexions are alike), chooses your colors, measures, weighs, blends them at the counter.

The final blending—creams merging into your most flattering shade—to give a wondrous natural undertone, personally color right.

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JACQUELINE COCHRAN

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He gives them sweeping shoulders — unaffected good lines — and the perfect fit that typifies all Izod creations. This authentic British pair, from his new West Riding Collection of interlocking styles. Tailored in exclusive Flagstone Flannel. The dress with matching gray jersey top about 40.00. The fingertip coat about 55.00. At leading stores or write David Crystal, Inc., 498 Seventh Avenue, New York 18, N. Y.

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The groundwork for good looks.
$5 to $7

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can help you make your way about.

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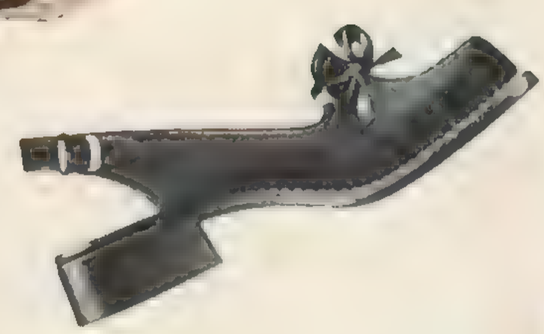

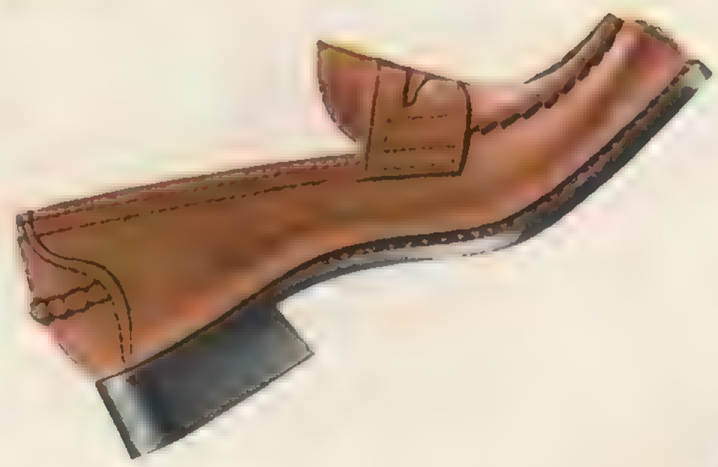

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Your hats reflect you ---- your good taste, your color sense, your own personality
And BREWSTER Hats reflect the beauty of the most fashion-wise women in the world ...
the POWERS MODELS! Selected by the Powers Advisory Board for you are MONTEREY, feather-touched on fine
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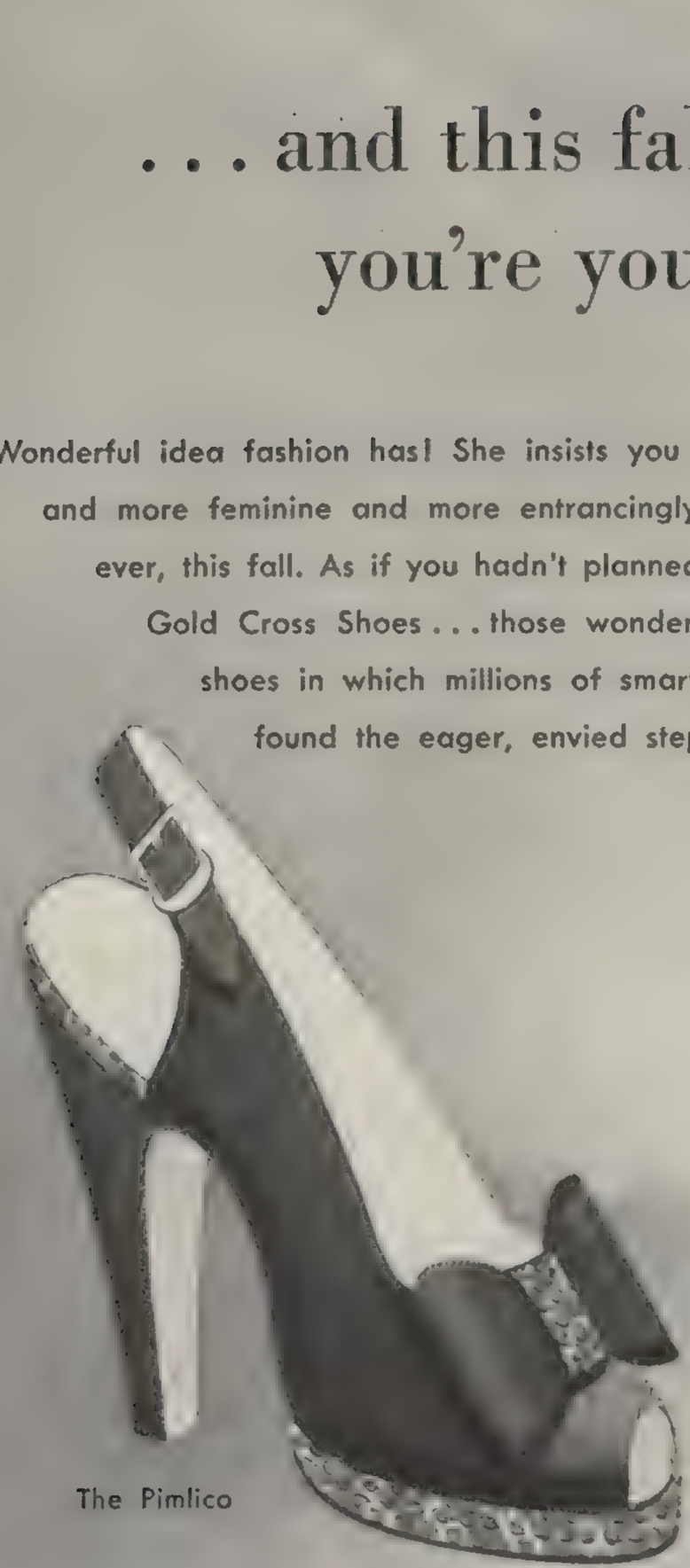

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junior and misses' sizes,
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100% PURE WOOL
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these little things a girl should know:
that waistlines now are meant to show,
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Jantzen does this trimming, smoothing,
and the Jantzen touch is very soothing.
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Charming accompaniment to your new Fall suit. Heller-tailored in a creamy Verney rayon blouse fabric . . .*

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Sanforizing, vat-dyeing and a fine combed yarn pile give Juilliard ZEPHYROY its unprecedented *stay-new* qualities. Retains its original size and superb sunfast colors through countless launderings. Now available in corduroy fashions for all ages. Easily identified by the Zephyroy label.

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Sensuous as the beat of the tom-tom
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Hat by Sally Victor

of course it's a joselli... Joselli's fine tailoring brings you a suit with the new long look...in an exclusive MARDUN fabric, by Dunn Woolen. Coat about $35. Skirt about $10.

At leading stores everywhere, JOSELLI SUITS, 512 Seventh Avenue, New York 18, N. Y.

Caprice
There's something impish afoot . . . a Mercury Casual
that's irresistible as the music of the sprite . . .
capricious as a maid in love.
MERCURY FOOTWEAR, BROOKLYN 6, NEW YORK
Mercury
VENTI-METZL

● THE BETTER ½ OF YOUR WARDROBE

Fulura . . . exclusive masterblends in wool . . . originated, woven and tailored by Sacony. $22.95 at better stores. Write for **"a folio of fall fashion"** to Sacony, 1384 Broadway, New York 18, N.Y.

Sacony-fulura

Mc KETTRICK
Classics

fabric by Security Mills

THE WELL-PRUNED JERSEY WITH THE CORSAGE.
In a fine rabbits hair wool and rayon jersey.
Black, smoke white or sea blue with contrasting embroidery.
Under $11 in the McKettrick department of your favorite
store. McKettrick-Williams, 1350 Broadway, N. Y. C.

Jacqueline
designed by WOHL
Dramatic . . . poised . . . exciting!
They turn a costume into a striking beauty . . . they go with you everywhere.
And, of course, Jacquelines are heavenly to wear,
for they're designed of finest leathers. At your dealer. 6.95 to 8.95
WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

Your ultimate suit...this all-wool worsted pin point
so handsomely man-tailored by WHITLEY. Quality rayon lined with
Earl-Glo. Under $40. For name of nearest store, write:
WHITLEY TAILLEURS, INC., 214 W. 39th St., N.Y. 18, N.Y.
Whitley
. . . AMERICA'S PREFERENCE IN SUITS
Gloves by Ideal

Jersey, a curve or two, and you—

our eye-smiting Judy 'n Jill* date dress

with the figure-adorning stripes.

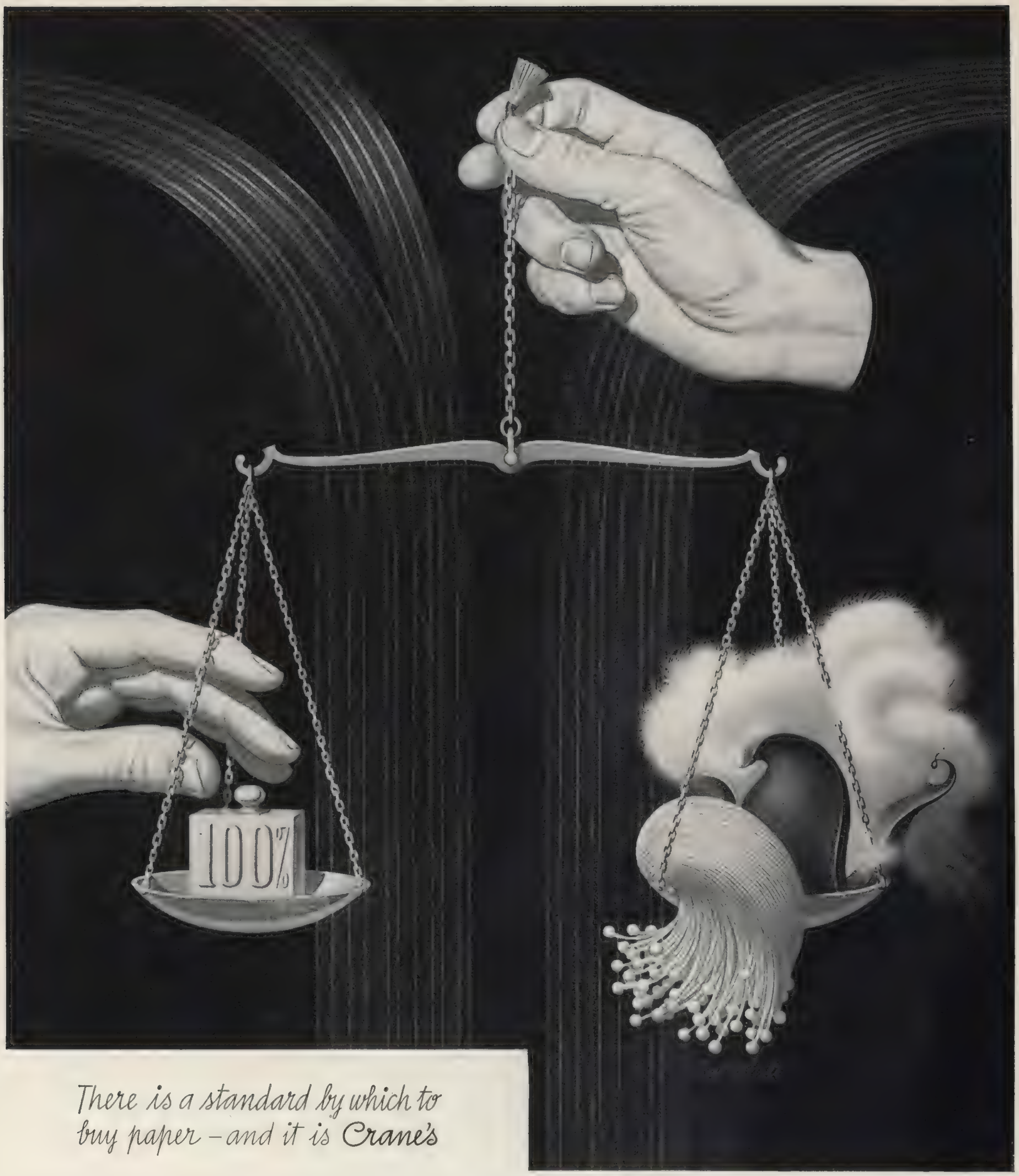
Beige and black, grey and rust

or red and navy Bettmann wool jersey

7-15, 22.95 Ours alone.

Young New Yorker Shop at Lord & Taylor

*reg. U.S pat off.



There is a standard by which to buy paper – and it is Crane's

In buying fine things, such as silver, you have an established standard — the sterling standard — to guide you. In buying fine paper, you have a similar standard — the Crane standard — that has been maintained with fidelity and continuity these 145 years.

Sterling is 92.5 per cent pure silver. Crane's Papers are 100 per cent cotton and linen fibres. No other materials for making paper have withstood the test of time; none other gives to paper the enduring quality, the fine texture, the clarity, the distinctive and desirable characteristics that so readily command your admiration and reflect your good taste.

You may enjoy the Crane standard of excellence in papers for business, personal, and social purposes at a cost that is exceedingly modest for the quality you get, for the satisfaction they afford.

CRANE'S FINE PAPERS

MADE IN DALTON, MASSACHUSETTS SINCE 1801

A beautifully designed young
coat of soft, lustrous, blue-
black Persian . . . the loveliest,
of course, because it's

HAMMER BRAND

• precious

PERSIAN LAMB

HERMAN BASCH & CO., INC., NEW YORK

World's Oldest and Largest Processors of Persian Lamb

made in FLANNEL de SOIE,

Skirtwear by ERNEST DONATH
78 CHAUNCY ST., BOSTON 11, MASS.

Costume by Davidow

Hudson's

DETROIT

for the

Show Season

Arch flatterer—Dubarry by Velvet Step—
glistening, cutaway sandal, with high platform
and subtle stitching.

Velvet Steps are featured in the better stores at $6 to $6.95
Some Styles Higher

DUBARRY
Becomes a Lady

Velvet Step Shoes
"Like Walking on Velvet"

STYLED BY PETERS, DIVISION OF INTERNATIONAL SHOE COMPANY, ST. LOUIS 3, MO.

THE *Lovable* GIRL-OF-THE-MONTH

MISS GLORIA HARPE
wears Lovable Brassiere
#900, in Rayon Satin and
Alençon type Lace,
with Lastex insert.

You'll be Lovely, too, in a *Lovable* BRASSIERE

Reg. U.S. Pat. Off.

ah! seamless nylons
by Hanes

c a l i f o r n i a

c a l i f o r n i a

Koret of California

Against a background of casual living, an important over-jacket, a great-shirt. Koret of California designs it, names it the Jack-Shirt, fashions it in subtle Milliken plaids to blend with other sportswear. Shown buttoned up, worn as a shirt with classic, well-cut Slim-Hip Slax. Shirt, 60% Wool, 40% Rayon and Slacks, 100% Wool Waverly Flannel, each about $11. At fashion stores wherever you are.

Koret of California • 611 Mission Street • San Francisco 5

Lassie Maid

REG[illegible]T OFF

EASY DOES IT! Gilt emblazoned nailheads —side-slanting pockets—impeccable tailoring on Veldora 100% virgin wool suede, a Milliken woolen, with that soft downy look. The dressmaker topper by Lassie Maid that's a foil for everything! New fall colors. Sizes 10 to 20.

$39.95

At better stores. Write for store in your city.

BARKIN, LEVIN CO., INC.
512 SEVENTH AVENUE, NEW YORK 18, N.Y.

dorothy korby does a shadow-box shoulder

A dark frame on a light subject...
very artful way to enter college.
A two-piece dress
in rayon gabardine. For
store nearest you, write
Dorothy Korby, designer for
the House of Color,
1410 Broadway, N. Y. C.

a Loomshire fabric

... sold in New York ... at B. Altman + Co

Perfect little suede Eileens
with platform heels
that give a lift to your spirits.
At better stores

GROVES SHOE COMPANY . . . *creators of* EILEEN *footwear* . . . CHICAGO 6 . . . NEW YORK 1

Nardis of Dallas
"COLOR HEADLINES"
News from its parachute jacket to its blade-slim skirt. Nardis of Dallas makes a suit of vivid contrast by Delmar Mayehoff Kunel. Made of a Forge fabric — Forgemont, a 100% virgin wool worsted. Red, luggage, gray or green with black skirt*. Sizes 10 to 18. Under $40.00.
The harmonizing blouse of Chanallure, 100% all-wool jersey by Wyner. Under $8.00.
*Waldes slide fastener closing
At fine stores everywhere or write
NARDIS SPORTSWEAR, Dallas 1, Texas

There's a Future for Your Figure in Foundettes

Sleek to school in the
smoothest girdle ever...with
our tissue-weight Foundette!
A second skin you'll
slim into and forget!
It's next to nothing...
knit with fine Lastex* yarns
that stretch two ways
naturally, to make
your young figure yummier.
At better corset
departments everywhere.

*Reg. U. S. Pat. Off.

MUNSINGWEAR
Foundettes
Reg. U. S. Pat. Off.

SIDE-LINES ARE SMART says DONNYBROOK—gives you a coat that makes the most of this fascinating silhouette. Gracious is the word for it, from the softness of the push-up sleeves to the gentle flattery of the collar. 100% virgin wool fabric, suede-y looking, loomed for us by The AMERICAN WOOLEN Co., in your favorite colors. Sizes 9 to 17 and 10 to 18.

FOR THE NAME OF THE SHOP IN YOUR CITY, WRITE **DONNYBROOK**
500 SEVENTH AVENUE, NEW YORK 18, N. Y.

LINED WITH HERBERT'S QUALITY RAYON CREPE

Bonafide HERBERT Linings

Varden Petite*

. . . for you who are
five feet five inches or under.

A Foreman fabric. About $30.00

Julius Garfinckel, Washington • Halle Bros., Cleveland • Bullocks, Los Angeles

*Reg. U. S. Patent Office

Dashing as prancing steeds, suave and subtle for feminine enhancement is Aquatogs version of the perfect town coat for rainwear. Fashioned of famous Yale fabric, the easily adjusted box silhouette caught in figure-flattering belt and wide wrap skirt with urban deep-shoulder cape. Norane* durable water-repellent, of course. Your choice of Black, Knight Brown, Midnight Navy, Arab Beige and Romance Blue. Sizes 10 to 18. $25.00. Cavalier matching hat by Knox $5.00 *REG.

Available at

Marshall Field & Company
CHICAGO

In New York City at

LORD & TAYLOR

and at these other fine stores:

Amarillo, Texas — Blackburn Bros.
Ann Arbor, Michigan — Mademoiselle Shop
Asheville, North Carolina — Worth's
Atlanta, Georgia — Rich's
Baltimore, Maryland — May Co.
Binghamton, New York — Doyle's Inc.
Birmingham, Alabama — Burger-Philips Co.
Boston, Massachusetts — Wm. Filene's Sons Co.
Bridgeport, Connecticut — D. M. Read
Brooklyn, New York — Martin's
Buffalo, New York — Wm. Hengerer Co.
Chicago, Illinois — Carson-Pirie-Scott & Co.
Cincinnati, Ohio — John Shillito
Cleveland, Ohio — Wm. Taylor Sons Co.
Columbus, Ohio — The F. & R. Lazarus Co.
Dallas, Texas — W. A. Green Co.
Dayton, Ohio — Rike-Kumler Co.
Detroit, Michigan — Ernst Kern Co., Inc.
Gary, Indiana — Pearson's Apparel
Houston, Texas — Hahlo's Inc.
Joplin, Missouri — Newman's
Kansas City, Missouri — Emery, Bird & Thayer Dry Goods Co.
Los Angeles, California — May Co.
Louisville, Kentucky — Stewart Dry Goods Co.
Memphis, Tennessee — The Landres Co.
Milwaukee, Wisconsin — Milwaukee Boston Store
Minneapolis, Minnesota — Dayton Co.
Newark, New Jersey — L. Bamberger & Co.
Omaha, Nebraska — Herzberg's
Paterson, New Jersey — Quackenbush Co.
Philadelphia, Pennsylvania — Lousol's
Pittsburgh, Pennsylvania — Joseph Horne Co.
Providence, Rhode Island — Gladding's
Richmond, Virginia — Thalheimer Bros.
Roanoke, Virginia — Smartwear—Irving Saks
Seattle, Washington — Frederick & Nelson
Springfield, Massachusetts — Forbes & Wallace, Inc.
St. Louis, Missouri — Stix, Baer & Fuller
St. Petersburg, Florida — Rutland Bros.
Topeka, Kansas — Pelletiers Stores Co.
Tulsa, Oklahoma — Vandever Dry Goods Co.
Washington, D. C. — Kaplowitz
Wilmington, Delaware — Arthur's
Worcester, Massachusetts — Wm. Filene's Sons Co.

For name of store in cities not listed, write to SAM SILBERSTEIN CORP., 512 SEVENTH AVENUE, NEW YORK 18, N. Y.

BY APPOINTMENT
PERFUMERS TO
H. M. QUEEN MARY
YARDLEY, LONDON
cool as coral
Why not—when her complexion
affects that delicate, coral-like
glow . . . when her mouth is one
smooth, coral-bright curve. . . .
She looks, feels, is completely
beautiful—and why not,
indeed, when clearly she's
learned to "Color-light"!
YARDLEY
DRY SKIN
Cleansing Cream
"Color-light" your skin with Yardley "English Complexion" Powder, $1 — your lips with Yardley Lipstick, $1. Yardley also brings an array of exquisite beauty aids including Dry Skin Cleansing Cream and Night Cream. Both $1 and $2. Prices plus tax
"color-light" with
YARDLEY
aids to beauty
Yardley products for America are created in England and finished in the U. S. A. from the original English formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Ave., Rockefeller Center, New York, N. Y.
ADV. BY N. W. AYER

all over the country it's **Firestone** *Contro**

the quality elastic yarn that's making fashion news!

A new lady-like look is taking shape . . . in the shirred waistlines of smart swim suits . . . the curving straps of side-swept shoes. There's important figuring in newest girdles, lingerie, too! No wonder skilled designers are turning to *Contro* . . . to hold this new, fluid look. *Contro* molds custom-fit into every smart garment . . . girdle, suit or shoe. And it holds this fitting shape because it's vitalized with Vitalin, the magic rubber vitamin.

Look for the *Contro* label in elasticized sportswear, lingerie, and shoes.

LISTEN TO THE VOICE OF FIRESTONE
MONDAY EVENINGS OVER NBC

*REG. U.S. PAT. OFF.
©1946 FIRESTONE TIRE & RUBBER CO.

Sentimental setting—firelight, the

man and you in the shoes he loves to see you wear,

Paradise fashions—gay, young foot-diminishers!

Paradise Shoes

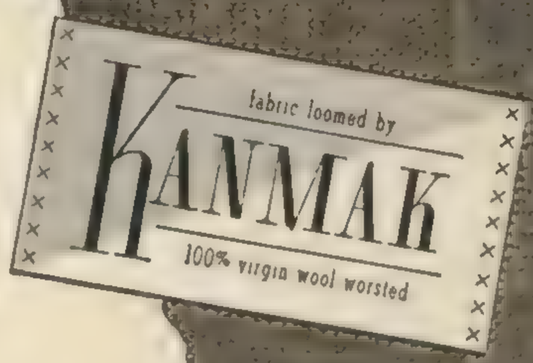
$8.95 and $10.95

Sorry, no mail orders—new fall styles ready for you now at finer stores. Brauer Bros. Shoe Co., St. Louis 8, Mo.

SUIT DESIGN BY BELLCIANO

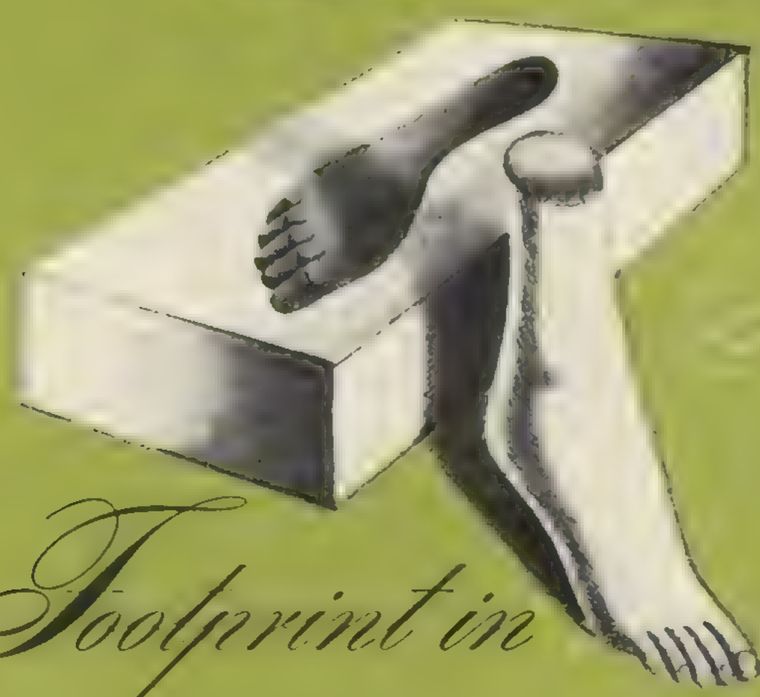
KANMAK

THOROUGHBRED WORSTEDS... pure in strain and stand. Like all things that are bred from the best stock, Kanmak Worsteds prove their quality at first glance... and in the long run. Kanmak gabardines and worsteds are preferred by leading makers of clothes for men *and* women.



KANMAK TEXTILES • 417 FIFTH AVENUE • NEW YORK 16

Worth a Fortune *to your feet*



*It's "Your Footprint in Leather"**

It's a Fabulous idea... found only in

Matrix* Shoes

*Reg. U. S. Pat. Off., E. P. Reed & Co., Rochester 3, N. Y.

Wintra

day and evening elegance in BONMOUTON

Eitingon dyed lamb

Long before
the first snow,
smart women
are excited about
Wintra coats...
Sleek and suave,
they are made
of BONMOUTON,
the fur prophetic of
a New Era in Luxury.

TOWN AND COUNTRY CLUB FURS, INC.
540 West 58th Street, New York

Sloat
At college or career. Talented tattersall separates in 100% Imported Virgin Wool Anglo Fabric*. Green and brown, brown and beige, green and wine. Sizes 10 to 18. *At better stores.*
M. SLOAT & CO.
525 Seventh Avenue, New York 18, N.Y.
Anglo Fabrics
100% IMPORTED VIRGIN WOOL
*Reg. U. S. Pat Off.

Richard Avedon

A Minx Modes Junior your first love for Fall! Hamilton's pure wool in a wonderful overplaid shirting pattern; gray with coral or turquoise "diplomat" bands. Sizes 9 to 15, under $20 at fine stores everywhere; write us we'll tell you where.

P.S. You've always loved Minx Modes dresses . . . soon you'll have your very own Junior cosmetics by *Minx Modes*; perfume and glamour-stuff, okayed by the famous Minx Modes Junior Board of Review. **THE R. LOWENBAUM MFG. CO., ST. LOUIS, MISSOURI**

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Féerie
FINE KNIT UNDERTHINGS
FAIRY SILK MILLS, INC., SHILLINGTON, PA
New York Office & Showrooms
385 Fifth Avenue

hat by John Frederics

CYMONETTE's Suit of the Season in VERDONA, a Pacific Craft-Fabric;
quality lined in DUCHESS Rayon Crepe. Sizes 10 to 20. About $50.
Exclusive with one store in your city or write to CYMONETTE, 230 West 38th St., New York 18

Design Pat. App. for U. S. Pat. Off.

Bryn Mawr Classic Blouse

The cool classicism . . . the utter simplicity . . . of the Bryn Mawr Classic blouse lends an almost intangible exquisiteness to the wearer that is best described as personal charm. Fashioned in a hand-washable rayon crepe woven by Stonecutter. White and colors. Sizes 30 to 38. At better shops. Under $7

Stonecutter
FABRICS OF DISTINCTION

Bryn Mawr Classic
TRADE MARK REGISTERED

ALPER BLOUSE CO., PHILADELPHIA, PA. • 1410 BROADWAY, NEW YORK CITY

Luxurious

All the depth and lustre of the costly beaver! Radiantly warm, stubbornly sturdy—and how beautifully it drapes into this dramatic coat! No wonder—for it's genuine Laskin Mouton, the first and finest of dyed lamb.

J. LASKIN & SONS CORP. • 130 WEST 30TH ST. • NEW YORK 1, N. Y. • FACTORIES: MILWAUKEE, WISCONSIN

I designed this date dress to wear with a turtle necked jersey for work—as a dress alone for the glamour hours that follow. In lemon, beige or aqua Lorraine wool gabardine, $39.95. The rayon jersey shirt in black only, $10.95.

At Bonwit Teller, New York, and other fine stores throughout the country . . . or write Mary Stevens, New York 18, N. Y.

Mary Stevens

Quality of fit, fashion and fabric

. . . yours in every lingerie creation by Kickernick

Shown: Kickernick Skimpskamp with matching bra

PANTIES • PANTIE GIRDLES • BANDEAUX • SLIPS • GOWNS • PAJAMAS

KICKERNICK INC • • • MINNEAPOLIS 1 • MINNESOTA

Striking as lightning... Casual as a cloud
Paula Brooks combines dark rayon crepe with
soft, clinging, Wyner's all wool suiting jersey

For the name of your dealer, write to PAULA BROOKS Originals, St. Louis 3, Mo.

in Akron, Ohio at THE A. POLSKY COMPANY
in Alexandria at WELLAN'S
in Atlanta, Ga. at RICH'S
in Baltimore, Md. at HUTZLER BROS.
in Baton Rouge, La. at DALTON CO.
in Boston, Mass. at CONRAD'S
in Brooklyn, N. Y. at LOESER'S
in Buffalo, N. Y. at J. N. ADAM CO.
in Chicago, Ill. at CARSON, PIRIE SCOTT & CO.
in Cincinnati, Ohio at THE JOHN SHILLITO CO.
in Columbus, Ohio at MOREHOUSE-MARTENS
in Corpus Christie, Tex. at LICHTENSTEIN'S
in Dayton, Ohio at TAHL'S
in Des Moines, Iowa at YOUNKER BROS.
in Detroit, Mich. at J. L. HUDSON COMPANY
in Easton, Pa. at MAXWELL'S
in Evanston, Ill. at LORD'S
in Fort Wayne, Ind. at WOLF & DESSAUER
in Hartford, Conn. at OUTLET MILLINERY CO.
in Indianapolis, Ind. at WM. H. BLOCK COMPANY
in Jackson, Miss. at R. E. KENNINGTON CO.
In Kansas City, Mo. at BERKSON'S
in Knoxville, Tenn. at MILLER'S
in Lafayette, La. at MAURICE HEYMANN
in Lancaster, Pa. at HERTZLER'S
in Louisville, Ky. at HAT LAND
in Los Angeles, Cal. at BULLOCK'S
in Milwaukee, Wis. at BOSTON STORE
in Minneapolis, Minn. at THE DAYTON COMPANY
in New York at FRANKLIN SIMON
in Norfolk, Va. at RICE'S FASHION CENTER
in Oklahoma City, at STREET'S
in Omaha, Neb. at J. L. BRANDEIS
in Philadelphia, Pa. at GIMBEL BROS.
in Portland, Oregon at CHAS. F. BERG
in Richmond, Va. at MILLER & RHOADS
in Rochester, N. Y. at SIBLEY, LINDSAY & CURR
in St. Louis, Mo. at STIX, BAER & FULLER
in San Francisco, Cal. at THE EMPORIUM
in Seattle, Wash., at FREDERICK & NELSON
in Toledo, Ohio at LA SALLE & KOCH COMPANY
in Washington, D. C. at JELLEFF'S
in Wichita Falls at W. B. McCLURKAN & CO.
in Wilkes-Barre, Pa. at ISAAC LONG STORE
in Wilmington, Del. at KENNARD PYLE
in York, Pa. at P. WEISTS
in Youngstown, Ohio at STROUSS-HIRSHBERG

or write for the name of the store in your city to **EVERITT HAT COMPANY MILWAUKEE, WIS.**

Kane Weill
original
designed by Natalie Renke

Two-tone grey Doeskin Worsted
by Miron
Size 10 to 18 about $35
Available in the finer stores
late in August. Write us for
store name in your city.
Kane-Weill
498 Seventh Ave., New York 18

Hat by Alice May

FOUND: one black beauty of a raincoat done in
shining Celanese* Raintwill† of synthetic
yarn; sheds glamour over your prettiest
date-dress, sheds the raindrops as well.
Celanese Corporation of America, N. Y. 16.
CELANESE SYNTHETICS

At leading stores throughout the country. For store in your city write: SCHOLDER & BURNS, 498 Seventh Avenue, New York 18

At fine stores everywhere

MAKERS OF FINE SPORTSWEAR FOR 26 YEARS

Scholar's choice! Cum laude checks take top honors on campus in LAMPL's carefree casual dress. Trimly tailored with deep-winged sleeves in a handsome wool, acetate and cotton blend, an *ELGIN FABRIC.* Black or brown checks with white. Sizes 10 to 18. Under $16.00.

you'll be wearing
Duchess Royal's
airbourne coat
in priceless
100% Virgin Wool
Worsted Gabardine
loomed expressly for us by
AMERICAN WOOLEN CO.
About $60.
Duchess Royal,
498 Seventh Avenue,
New York 18, N. Y.

A composite of matchless tailoring and striking lines! Magnetic for drawing glances—from the new push-up sleeves to the large tab pockets. Unquestionably, a Meramby! About $50....For store in your city, write MERAMBY, 530 Seventh Avenue, New York 18.

Photo by Wynn Richards

Lady Catherine
CHENILLE ROBES

Lush and lovely—poised and poetic for every intimate hour . . . this is the one! A full bodied chenille in enchanting colors—copen blue, dusty rose, aqua, maize, raspberry and cherry. Full graceful skirt, romantically interrupted by a single lover's knot. Ask for Robe #1061.

In most leading stores.

For information write THE SANDERS COMPANY, Jackson, Mississippi

IF ANGELS WORE STOCKINGS...
Naturally, they'd be Flatternit nylons, that
heavenly hosiery that stars in your smartest ensembles. These days
your favorite store may find it hard to keep enough
Flatternits in stock, of course . . . but soon their
beauty and quality will be yours forever after.
FLATTERNIT
HOSIERY by HUFFMAN
Sold through leading stores only, never direct
HUFFMAN FULL FASHIONED MILLS, INC. • MORGANTON, N. C.
© 1946

No woman has ever expected to be better dressed than she can be in a coat or suit by

ROTHMOOR*

Copyright 1946, Rothmoor Corporation

*T. M. Reg.

leg-size stockings for leg-wise women

Really fabulous, those *Belle-Sharmeer* Full-Fashioned Stockings. With the fine straight seam and heel to slenderize your leg and ankle. And the inimitable fit up and down and all around—the perfect fit you expect of only *Belle-Sharmeer* leg-sizes. Proportioned in length to fit impeccably. Sized in width to fit incomparably. *Belle-Sharmeer* leg-sizes for all sizes of legs. At one fine store in your community. More available, we hope, in the months to come.

But, do be sure that you get your very own personal leg-size! For the wrong Belle-Sharmeer leg-size would make you . . . and Belle-Sharmeer unhappy!

Belle-Sharmeer
STOCKINGS
...in all leg sizes

Belle-Sharmeer Division, Wayne Knitting Mills, Fort Wayne, Ind.

JOHN TAYLOR'S
KANSAS CITY
In fine
Forstmann Melton.
Black, vodka,
red, madeira.
$125.
Hat by Lydia.
Frank Gallant
NEW YORK

"BOTANY" BRAND FABRICS

fall's smartest handbags

"Botany" Brand Broadcloth

Handsome, roomy—in harmony with the newest clothes. You'll find a wide assortment at various price ranges in Botany's superlative, high lustre broadcloth.
Look for broadcloth handbags with the "Botany" Brand label —at fine stores everywhere.

Copyright 1946 by Botany Worsted Mills ©"BOTANY" is a trade mark of Botany Worsted Mills, registered in the U. S. Patent Office

STEFAN ORIGINAL
John Walther
WOOLEN
JOHN WALTHER FABRICS, INC., 450 SEVENTH AVE., N.Y.

ROXSPUN BRAND CLOTHES ARE MADE EXCLUSIVELY BY SHIPMAN & BAKER, INC., 500 SEVENTH AVENUE, NEW YORK 18, N. Y.

NATIONAL SWEATER WEEK
SEPTEMBER 9-14, 1946

Soft as baby's breath, precious as the gleaming genuine fur from which they're knit, Shepherd's luscious new cardigans and slipovers! Made of real fur "Blend-loked" with 100% pure wool in mouth-watering autumn shades. Sizes 34 to 40. Slipover, about **$11**
Cardigan, about **$13**

At better stores
or write

Shepherd KNITWEAR CO., INC. • 1410 BROADWAY, NEW YORK 18

Check-off for dates! The new epaulet shoulder formed by tight shirring . . . the frilled cuff . . . jeweled buttons. It's a Marvlo Fabric of rayon and ARALAC from Brighton Mills. Dark checks on a creamy background . . . sizes 9 to 15. . . . about $17.

Aralac

AZLON, THE WONDER PROTEIN FIBRE

MARY LEWIS
New York

JOSEPH HORNE CO.
Pittsburgh

MANDEL BROTHERS
Chicago

*T. M. Reg. U. S. Pat. Off. by ARALAC, INC., a division of NATIONAL DAIRY PRODUCTS CORPORATION. Azlon is the common generic name for all man-made natural protein fibres

Townley drapes a back oh-so-softly, tailors a front oh-so-smoothly,
and comes up with one of the season's brightest suits.
In the American Woolen Company's 14-karat gabardine. 49.95

This label identifies America's finest wool felt hats . . . styled exclusively for discriminating women.

Merrimac Hat Corporation

65 West 39th Street, New York

By Huxley

Career and college girls, please note . . . the HUXLEY collection is for you! Here are two, both in wonderful 100% wool Super-Zealand jersey: a slim one-piece dress with mannish cuffs and a detachable white pique collar, the other a rolled collar tuck-in blouse and side-draped skirt with a contrasting bow at the hip to introduce a *touch of color.*

Sizes 10 to 18 . . . Black and bright new colors . . . each about $23.

FOR THE NAME OF THE HUXLEY STORE IN YOUR CITY, WRITE: HUXLEY • 498 SEVENTH AVENUE, NEW YORK 18, N. Y.

FLEXNIT
Lightweight Foundations
200 Madison Avenue, New York 16, New York

WHEN A *Slip* BECOMES A SOCIAL ERROR...

switch to *Mary Barron*

This advertisement is based on the actual "embarrassing episode" of Edith Orr Shaffer, Salem, Oregon, to whom we have sent a check for $50.

"Slip up" and strap snap! As she stooped to the file her slip rode up, revealing too much under her sheer dress. Hastily she yanked—and a strap broke. Embarrassing! Surely.

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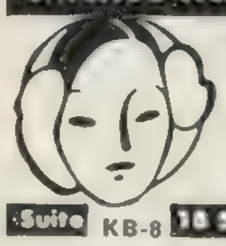

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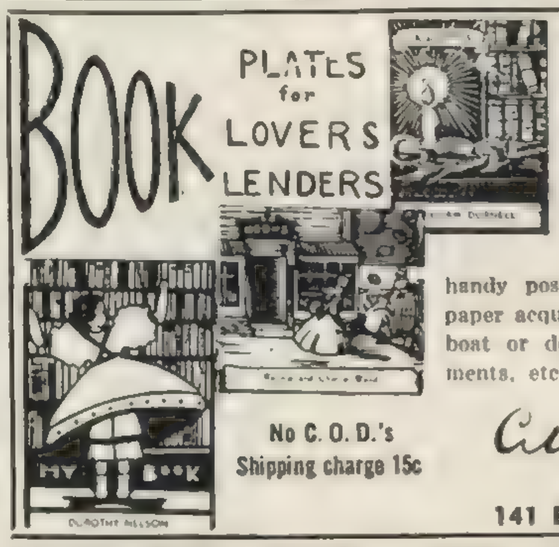

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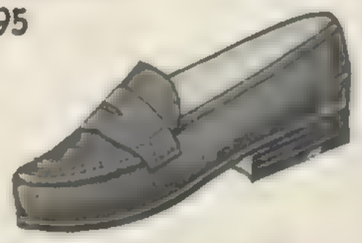

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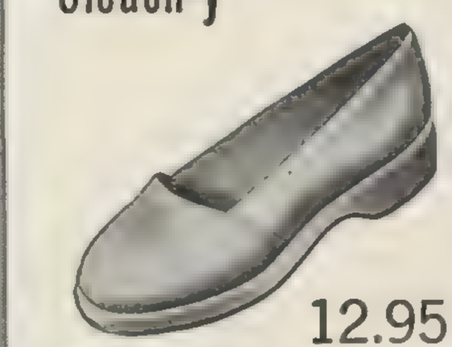

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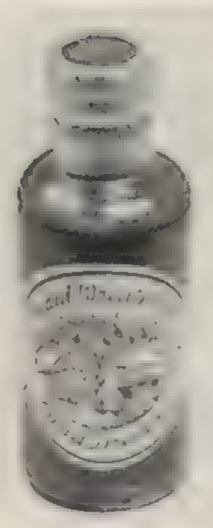

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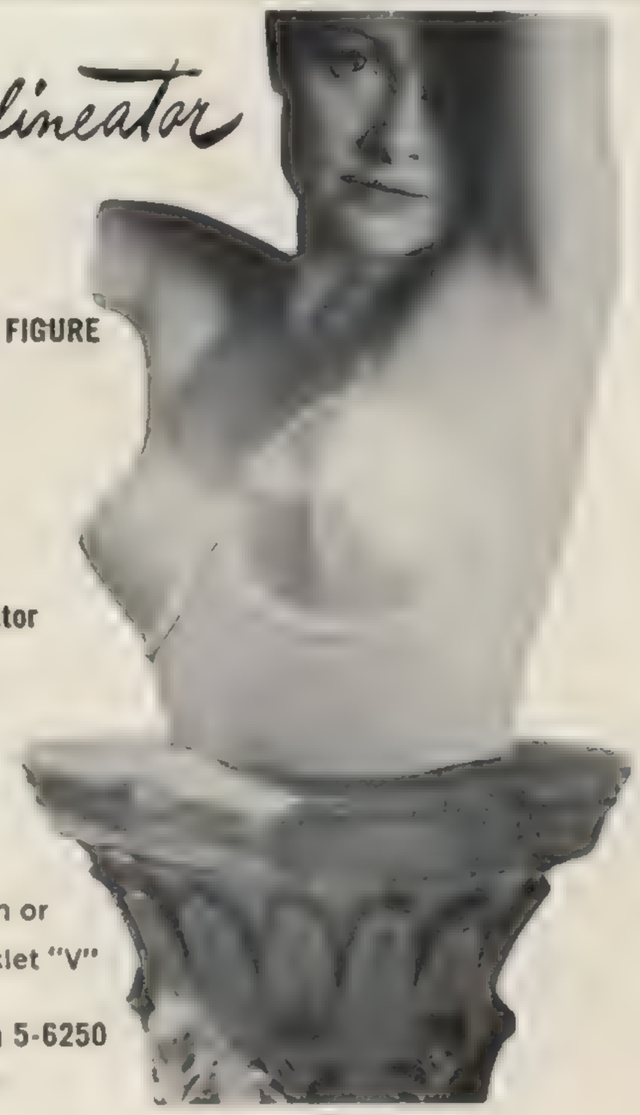

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AUGUST 15, 1946 CONTENTS

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COVER: This is the new look of young-now; the mute stone colour of a suit, with a close, little jacket, a newly full, rippling skirt; the witted emphasis of a pair of shoes; the short cut of a vest—just to the edge of the waist; the out-and-out boldness of checks; the new slip-stream line of a neat fitting cap. Suit of grey Juilliard flannel, $30; woollen waistcoat, $10. Hi-Dee design. Altman; Marshall Field; Frost Bros. The shoes are of flannel too. Red felt hat by Vic-Deb, $12. Altman. Gold-plated stickpins by Coro, about $4. Altman. The lipstick is Yardley's "Full Red."

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Germaine Monteil

vogue's-eye view...

Of this year's Prix

This year's *Prix* is Vogue's twelfth *Prix de Paris*—a contest for college seniors that is a sort of pogo stick to exceptional (and we think highly desirable) jobs. Naturally we think the world of the *Prix*: we won it. We would do our best to talk Einstein into entering it—if he were eligible. When we first heard of the *Prix* we gasped, licked our chops, were skeptical, and tried it anyway. The result: we stepped from college to copy-writing for Vogue! We had been handed a far-reachable future for the ridiculously small sum of four quizzes and an essay that we wrote in spare moments at college. Silly, isn't it? But there it is. No dimes, no box tops, certainly no training is required: you must be a college senior who is interested in a job on a magazine (this year over sixteen hundred were). You don't have to be an honour student or major in a particular field. *Prix* winners are on the staffs of *House & Garden*, *Glamour*, and *Vogue Pattern Book* as well as Vogue. The Condé Nast Publications (bless their hearts) seem to think a career is fair exchange for a little fresh talent every year. What actually makes a winner depends on the decision of the judges (made up of staff editors). We, who are callow youths, still don't quite know what it is. This we do know: no Smart Girl ever lost more than a little time entering the *Prix*; no Smart Girl was ever handed a career on a more velveted cushion than through the *Prix de Paris*. The ways and wins of the *Prix* are on page 196. Read it through, and come on in.

Of this year's Fashions

We remember when...we were strictly-campus, with our own I'm-sloppy-and-I'm-proud-of-it philosophy. We remember when ...not long ago...we collected: live-forever tweeds, flannels, cashmere. Carried them over from last class to first job. Now, we have a new approach. We still like to look casual...yes. But in a neat, new way. We still want classics...yes. But we accept them with reservations, leaving room for our own ideas, our spurts of young invention. This year's young clothes are not a Formula; they're Fashions of general importance. See them on the next twenty-six pages; in shops across the U.S.A. *The high waist.* Dresses, coats with a new waistline...a way-up-at-the-rib line. You with a pretty, new-Kate-Greenaway figure. *Agate colourings.* Murky dark greens, greys, blues, browns...all backed with black. *New shoe ideas.* Shoes in bar-non colours, unexpected furs. Dresses keyed-down, shoes keyed-up...all the look-here gone to your feet. *Hemlines by night.* Dipping, curving, showing your ankles. Never touching the floor all the way round. *Necklines by night.* Dipping, curving, showing your shoulders. If it's short-dress for dinner: wear a little hat. *Afternoon suits.* The very opposite of shown shoulders...pretty suits that cover you up with black velvet, faille, or thin black wool. *Bold checks.* Flaunting where pin-checks whispered. Traditional colours...large-scale. *And campus clothes.* College clothes just as right for country living. Your everyday, here-today, new enough to be here-tomorrow, too.

By Kate Rand, Bryn Mawr; and Peggy Naab, College of New Rochelle, winners in Vogue's Prix de Paris, 1945

Beginning: twenty-six pages,

seven new looks

for the smart girl

in and out of college

THIS year, the College issue isn't College-Only any more. This issue is for college girls *and* their out-of-school contemporaries. For all the Smart Girls who have suddenly become young-people-of-importance as far as fashion is concerned...because they're original, unafraid of new lines and looks and colours; and because they have the slim, pretty figures that justify their ideas. The next twenty-five pages take a good look at this year's Smart Girl...at what she wears, and the young elegant way she wears it. Even the campus clothes have a fresh style of their own (see pages 164 to 167); will be as right for country living as they are for on-campus. Start here, with this year's first-line news...the High Waist, higher than the one you were born with. This high waist invokes the Empire; it's something like Kate Greenaway's seemly, straight-legged silhouette; but this time it's emphatically not quaint, not period, not provincial. It's pith and pivot of a new young look... really a way-up-at-the-rib-line that points a proud finger at two young properties: the flat, spare midriff and the long length of limb. You'll see this line on coats and skirts, daytime and dinner dresses. And you'll learn three ways to take it...each with plenty of scope for your own ingenuity. *The first way* is by design. By wearing a high-collared coat whose buttons and pockets are moved up, under your chin. A skirt whose velvet waistband stops just under your bosom. A dress that tightens in at your ribs, fits taut over your midriff. A high-waisted dinner dress whose skirt falls straight from bosom to hem. *The second way* is to build it that way. Start with your usual waistline, and work up. Build it high with a midriff-casing belt; with a cluster of rhinestone stars. Knot a cummerbund just below your bosom; hang coins (or a fur cocarde) as high as the knot. *The third way* is to belt it that way. Wear a straight sheath of dress; pitch your waist as high as you like with a bold belt.

Opposite: This year, the greatcoat takes a softened young look...and a high, high waist. This one: green Cerey wool, buttoned high and over. McCardell design. $70. Lord & Taylor; L. S. Ayres; Garfinckel's. Peaked velvet cap; by Vic-Deb. $10. Lord & Taylor. "Better Times" make-up by Jacqueline Cochran.

All of these ideas,

most of the clothes

are in the 154 shops

listed on page 230

PENN

the high waist

high waist

a

a. *Wrapped high... shirt, skirt of blond wool jersey ($11 and $13); jersey cummerbund, knotted high ($6). Leopard-stenciled fur cocarde, hung high. $9. All, Lord & Taylor.*

b

b. *Black American broadtail Mary Janes, $18.95, plus tax. By Mackey. At Lord & Taylor.*

c

c. *Cut high...collar and pockets are moved up, nearer your chin. Black-and-white wool coat; by Claire McCardell. $75. Lord & Taylor. Off-white cloche of Merrimac felt, by Brewster. $5. At Altman.*

e

e. *Belted high... smock of Heller printed wool jersey; jersey skirt. $35. By Emily Wilkens; Bonwit Teller. Gold-plated chain by Coro, $6. Altman.*

d

d. *Bound high...Cohama wool skirt, rayon velvet waistband, crêpe blouse. $30. Jacket (not shown), $25. Emily Wilkens design. Knitted cloche by Suzy, U.S.A. $10. All. Bonwit Teller.*

f

f. *Buttoned high... and only once. Wool suit; braid-bound, bright-plaid jacket; slim black skirt. $50. At Bergdorf Goodman.*

g. Span of pale pigskin for a high waist. By Vogue Belts. $23. At Henri Bendel. Add stars.

i. The rib-reaching belt is the waistline here...grey wool jersey dress...black-barred. Design by Joset Walker. $40. At Lord & Taylor.

g

h. Two waistlines. One...the new one... high; midriff taut. Dress of striped wool jersey; Emily Wilkens design. $33. At Bonwit Teller.

h

i

j

j. Perhaps the highest waist ...drawn in under the bosom, with a straight Empire fall of skirt. Short dinner dress of Heller wool jersey. $35. Altman. Star your high waist.

l

k. Here, the high waist is fitted that way...an in-curve of pleats. Red wool jersey dinner dress, by McMullen. $40. Lord & Taylor. Belt high with leopard.

k

l. The rib-counting belt is the waistline here...added to a dress of Heller's black-printed wool jersey. Hi-Dee design. $20, at Altman.

PENN

A new school of colours for the young

THIS year, the youngest smart colours are subtle. Vogue calls them Agates...plays them across the board. Brown, blue, green, grey...these become agate colourings when black is at the back of them, and when these blackish colours are used in two's and three's. A muffled plaid whose anatomy is dark green with dark blue. A murky stripe which is bands of dark blue and brown. An elephant grey suit worn with dark brown shoes. Colours, then, so close that they almost run together, colours so dark that they're almost black. Agate colourings...melting colours, murky colours, *second-thought colours*...for these are the colours beyond the usual colour-dramatics. A business of reaching past the obvious for the subtle. You've probably already dabbled a little in agate colourings—you have, if you've worn the nice subtlety of black with brown; if you've seen fit to wear a low-keyed-blue sweater with a forest-green skirt. But what's particularly pleasing now is that agate colourings are often pre-selected this year. Are woven into wonderful patterns, are shaped into wonderful clothes, are intended for all hours. A murky, Black Watch plaid which, by the bolt, you might have tagged Stadium, turns out to be dinner-and-dance...see it (next page) as a bare-shouldered evening dress. When agate colourings have not been arranged by cloth, you can make them happen your way. Where the colour of, say, an olive coat leaves off, the black of your skirt begins. Or try green to blue to black. With these new colour wave-lengths, you'll confine your accessories to a new closeness. The side-dish might be a chamois bag, sulphur yellow gloves, or a mustard-coloured vest. With agate colourings, off-colours rise sharply in strength—yellow suddenly achieves the sting of red. Remember the Dorothy Parker actress who ran the gamut of emotions from A to B? This is the intention of agate colours—to run the gamut of colours from Y to Z, but with Y and Z raised to new powers. *Opposite:* Wood colours: dark green and black marked off in plaid. The suit is of Farnsworth wool squared into a double-breasted short box jacket, a flared skirt. The vest: sulphur yellow wool. Suit, about $35. Vest, about $14. Lord and Taylor; Neiman-Marcus; J. W. Robinson. Boots to match the plaid, by Mackey. $12. Gold-plated barrette, by Coro. $4, plus tax. Both at Lord & Taylor.

This is the fresh young approach to colour. Deep agate colours so close in tone that they almost run together. Sub-bright accents.

PENN

agate colourings

agate colourings

a

b

b. *Agate green...a full fall of Stroock's wool fleece, with a big frame of collar. Coat by Brittany, $75. Black beret, $2. Both, Saks Fifth.*

c

d

a, c. *Sub-green accent. Sandal, $3. Boot, $9. By Capezio. Lord & Taylor.*
d. *Natural hide bag by Lesco, $13. Saks Fifth Avenue.*

e

e. *Dark blue, dark brown...full skirt, muffled stripes, side-buttoned top. Wool jersey. $40. Brown pure-silk square by Glentex. $9. Altman.*

f. *Agate stripes... dark blue-green-black wool jersey dress, full to the wrists, taut at the ribs. $40. Hood, $5. Saks Fifth Avenue.*

f

g

g. Blue and green ...dark, agate plaid; jut of peplum, stalk of skirt. Cerey wool suit, $45. Green felt cloche, $15. Gloves: blue. Bonwit Teller.

i

i. Smoky tweed... grey wool suit by Handmacher. $45. Black velvet cloche, $28. Both, Lord & Taylor. Leaven with a gold silk scarf.

h

h. Agate plaid...evening dress of Shamokin wool. By Judy 'n Jill, $23. The hemline dips toward the sandals by Mademoiselle, $14. Coro gold-plated chain, $4. Lord & Taylor.

j

j. Straight black suède wool coat; Swansdown design. $45. Mix in brown, a twist of yellow. Cloche by Schoen. $19. All at Altman.

k

k. Green on black. Dress of Bettman wool jersey; the bodice is buttoned rib-high with gilt. By Claire McCardell. $40. Lord & Taylor.

The shoe is the clue

to a new autumn look—

keyed-down dress,

keyed-up shoe.

Fresh idea—fine idea for the young.

THIS year, shoes are where the fun happens...and the fun is the look-here shoe. Flat on the floor, comfortable as a carpet...or very formal, with high delicate heels and new ankle-strap twists. This year, young shoes are a pretty, plentiful kind of collector's item, done up in bar-none colours and a wonderful profusion of stuffs. You'll buy and wear them as you'd buy and wear extra belts...for a point of contrast, a focus of colour, a flourishing signature on your post-Labor-Day look. You'll see how they can entertain your entire wardrobe...and do it on a shoestring. You'll use them to key the formality of your costume, from the ground up. Exhibits A to J are on the next three pages...all worn against the background of one dark, totally simple dress...each with its own degree of dress-up, its own kind of wit and colour. By day, the bold shoe may be a Mary Jane the colour of butterscotch, a black-and-white ponyskin sandal, a gilt-starred matador of bright, butter-soft kid, a black shoe plaided with pink felt. Or it might be a boot...an ankle-high leopard boot, or a green one shaped like Robin Hood's. Might be, in fact, almost any imaginable colour, any plausible shape. By night, the bold shoe is often traditional black...untraditionally designed. Like the black suède opera pump, this time with no heel at all; the flat black Mary Jane, made of elegant, tight-curled broadtail; the tall-heeled sandal with a closed toe, and an intricate new arrangement of straps. But day or night, the bold shoe is a "handle with care" proposition...a fashion to be pampered, played-down-to, worn with discretion. What to avoid: the monotony of the carefully matched; the triple-take pitfall of red hat, red bag, red shoes; and, of course, the delirious medley of colours. Let your bold shoes be the one touch of dazzle in a costume that's disciplined from head to hemline. When you go bright-footed, the rest of you should be background...should set a quiet stage for shoe excitement. *Opposite:* The shoes, black duckskin with yellow felt in a big, brash pattern. By Joyce, $5. Altman. The dress, this year's best background for bold shoes...stark black, hooded, sleeved to the wrist. Wool jersey; fitted through to the waist, flared to a circle of hem. Henry Rosenfeld design. $18. At Saks Fifth; Harzfeld's; Stix, Baer & Fuller. Madcaps hood, $9. Midriff belt, $8. Saks Fifth.

The bold shoe is the flavour

for a dressed-down dress...

the shoe: the key

the shoe: the key

a

a. The black suède pump...$17. I. Miller. It goes on to late-day; so does the black jersey dress (page 151) when you add little luxuries: satin gloves, rhinestones, a reticule.

b. Dappled shoes... flat ponyskin sandals by Cobblers. $7. at Saks Fifth. For the countryside add string gloves and gold pieces; a thin-strapped suède pouch. By Phelps.

c

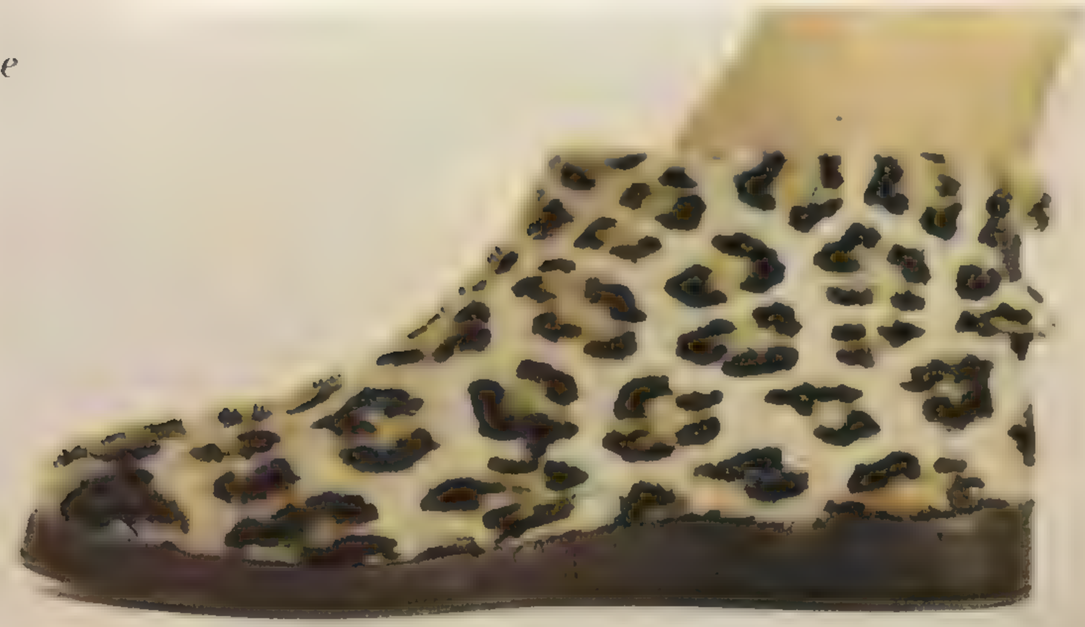
c. Butterscotch shoes...flat calf Mary Janes by Mackey. $12. Lord & Taylor. In town, have more buttered-brown: gloves, a leather bag by Lesco. $19. From Bonwit Teller.

b

d

d. *Emblemed shoes...star just one toe. Both are red soft calf, by Capezio. $11. Lord & Taylor. Shoulder-strap bag, the same strong red.*

e



e. *The leopard boot...fireworks for your black dress. By Mackey. $23. J. & J. Slater. Camera-case bag by Lesco, $19. Altman. Dark-brown belt, midriff-span in front. $25. Phelps.*

f. *Pied shoes... black duckskin plaided with bright felt. By Joyce. $5. Altman. Have a red pair and a blue, and mis-match them.*

f

PENN

The neckline—bare to there.

Young after-dark dresses

this year uncover at least a shrug

of bare shoulder.

THIS year the evening news is in the hemline, the neckline. The point, in fact, *is* in line—the dipping, lilting, never floor-sweeping line that defines the rim of a skirt; the sure, bare-to-barest, surprisingly various line that defines the bodice. This applies to a family tree of dresses for every kind of after-darkness from cocktail to cock-crow. Worn by the young—always almost jewel-less, white-gloved, high-heeled, they raise freshness and elegance to the *n*th power. The brief hems and bare shoulders really are the brain-children of the young. A while ago the first timorously pared-down evening dresses were cheered by the fearless—now it's a snow-ball race between designers and demand. Smart girls demanded them because they knew that their slim tan shoulders and whippet ankles were prettier than just about anyone else's and deserved to be shown. On them the most naked top somehow has no hint of Diamond Lil...is just one of the nicest ways to look. This year, too, the hows and whens of evening clothes depend more on the fabric that isn't there than on the fabric that is—brown faille becomes impressive as a top hat because it is cut low and strapless, because its skirt dips unevenly to the floor. Velveteen with sleeves and a mid-long skirt is important enough for a black-tie night because it has a décolletage that could have graced Empress Josephine. A wool jersey shirt is sliced open over one shoulder and goes to cocktails and dinner with a day-length taffeta skirt. A tie-striped dress with a skirt dipped to one side is fair play at a dance. Shepherdess necklines, street-length skirts go quietly to dinner. And looking very new and young-only are the neat hooding caps that dine with them. There's just one coat that does for them all—the rib-high jacket. Cut short so that it won't interfere with hemlines, cut shorter to show the wisp of waist in a full skirt, the fur jacket on the following page is the answer. Snip off buttons to make it extra-formal. *Opposite:* The dress is a picture of the whole pretty point. It is black velvet and strapless for elegance, just-short and bustled for newness, and formal enough for any black-tie time. Narco rayon velvet dress. About $50. Bonwit Teller; Himelhoch's; Jordan Marsh. The black suède sandals, high-heeled and with a new manner of strap-winding, are by Paradise. $9. Arnold Constable.

The hemline—hits a new level,

dips, takes a new slant—

always, always shows a

pretty ankle.

hemlines.necklines

evening hemlines necklines

a

a. *A step-up hem on a dress as formal as an opera cape. Emily Wilkens design in rayon faille. $35. Bonwit Teller.*

b

c

b. *Low-cut, cut short—formal as a black tie, or less. Juilliard velveteen dress. $50. Ceil Chapman design at Bergdorf Goodman.*

c. *Small rayon satin dinner bag. $5. R. M. Jordan's gold-filled star pins. $4. Both, Lord & Taylor.*

d. *Brief jacket for all these dresses—American broadtail, gilt-buttoned. $265, plus tax. At Altman.*

d

e. *A shoe for any kind of formality—closed toe, an evening sandal's web of straps. Shoe by Mademoiselle. About $14. Lord & Taylor.*

f. *An R.S.V.P. to a dance invitation. The ankle-dip hem needs high heels. Ted Shore design in tie-striped rayon surah. $35. Altman.*

g. *Half-curl of décolleté, half-formal look. Tina Leser design. Wool jersey blouse, $23. Rayon taffeta skirt, $30. At Bonwit Teller.*

On city-dinner-time, you'll wear this year: something (from hat to hardly) on your head; a short black dress, a barnstormer's swoop of a neckline. Above, "something" is a wool jersey circlet, splatter-dashed with gilt beads. $4. Jane Engel. Cohama rayon crêpe dress, J. L. F. design. $23. Jane Engel; Lindner Coy; The Dayton Company.

Black lace aureole of hat. Made-to-order at Bergdorf Goodman. The near-strapless dress has a separate fichu, Mildred Orrick design in Wyner wool jersey. $23. Scarf, $5. Bergdorf Goodman.

Little dinner hats

A head-on helmet with gilded appliqué—worn with a short dinner dress bracket-necklined, gilt-belted. The wool jersey helmet is by Suzy U.S.A. $15. Altman. Black Cohama rayon dress by Margot. $20. Altman; Seidenbach's; Miller & Rhoads.

FRANCES MCLAUGHLIN

The suit for afternoon

This is a manœuvre, this black suit for afternoon: it's planned-competition for the little-black-dress girls. For its effect, it turns to covery, and takes pleasure in its niceties...short white gloves, defined coiffure, satin Matadors or black pumps. This suit... black Cohama wool. Emily Wilkens design. Jacket, $35. Skirt, $11. Bonwit Teller; Frederick & Nelson; Joseph Horne.

Black wool suit, moulded jacket grazed with thin black braid. By Handmacher, $50. Lord & Taylor.

FRANCES MCLAUGHLIN

And then a white blouse to play the field of these suits, to take any one of them or half of one of them to on-to-dinner dinners. (Here, the skirt from the suit shown at left, above, is bound at the waist with a black satin ribbon.) The blouse is of angel skin rayon jersey; its neckline—all appeal—is a shoulder line and tiny wrapped sleeves. $8, at Bendel's Young-Timers.

Black velveteen: little Princess suit. The bolero is square with rounded collar. The skirt's fullness can be worn front, back, around. About $29. Franklin Simon.

Checks...bold

Checks are new when they're bold, squared on with three-ring abandon. This suit is grey and green, colours that stop traffic when used in magnifying glass proportions. B. H. Wragge Design, about $65. Bonwit Teller.

Checks as urgent as a carnival barker need to be played down pianissimo. This suit is cut with Pilgrim modesty, worn almost unjewelled...the black-and-whitewashing does it all. $27. Stern's.

A budget on the bold: checked skirt, checked shoes—dark shirt, dark hood. The woollen shoes chorus the black-and-white skirt. Skirt, $9. Black Wyner wool jersey shirt, $13. Bloomingdale. Wear a jersey hood.

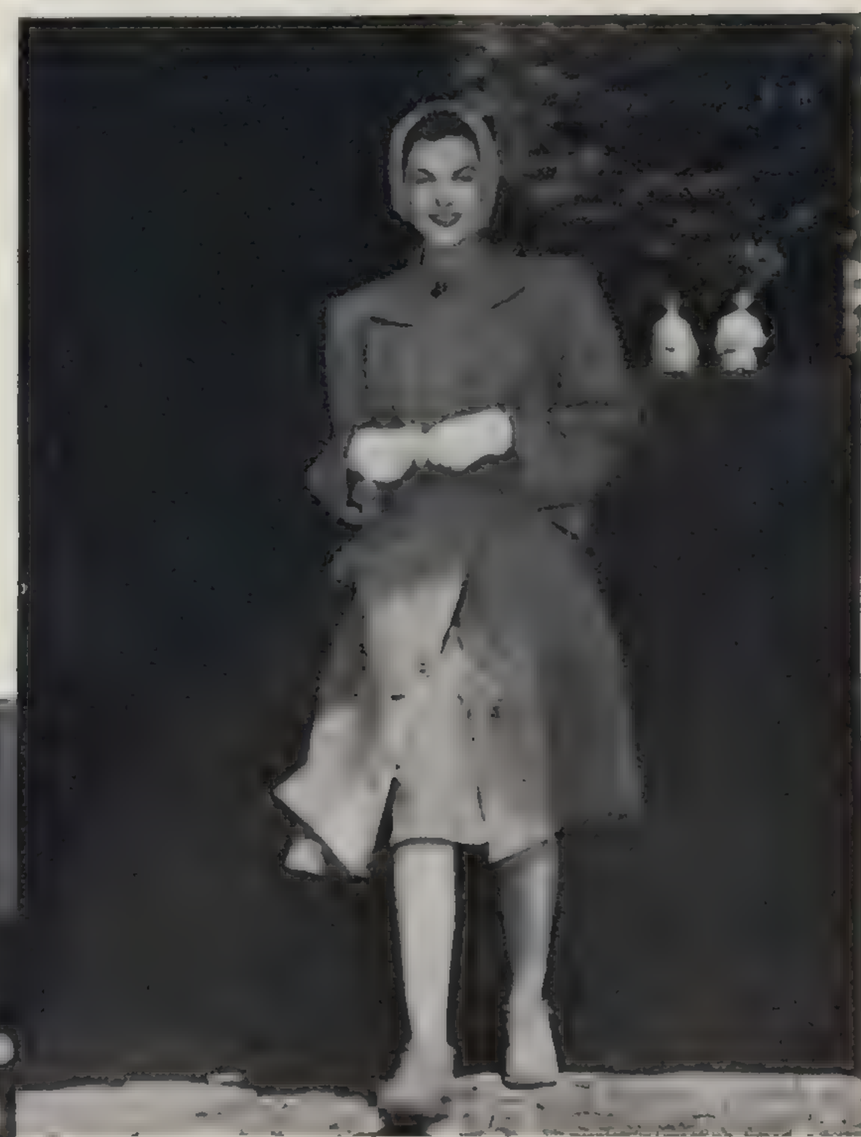
FRANCES MCLAUGHLIN

This year's checks are the biggest, beatingest, seen-through-a-telescope ones—worn in good-size doses: Have a whole suit of them; or a skirt-and-shoes in checks; or, as above, a coat, a winding scarf-hood, and a pair of shoes all in a black-and-white Sparkplug plaid. (Incidentally, see again the hood, the bold shoe.) Coat by Duchess Royal in Cohama woollen, $35. Hood, $9. Altman; Kerr's; Montaldo's.

On-campus, any campus

Always: an item from the boys. News: a really McCoy copy of a Brooks Bros. shirt. Overshirt and skirt of pearl-buttoned wool jersey. By Huxley, $20. Bloomingdale.

Always, a short jacket of deep wool fleece. News, the fact of *grey* fleece, with a double row of gilt buttons. By Lassie-Maid, $35. Altman. Grey wool knitted mittens by Hansen, $1.50. Stern's.



Expected: the raincoat. Unexpected: the weather-proofed grey wool, the good non-bulky lines. By Duchess Royal, $50. Saks 5th.

Traditional, having a suit of grey men's-wear wool flannel. New-traditional, having it have this year's silhouette: normal shoulders, paper-close middle. News, white accessories. By Joselli, $35. Franklin Simon.

Accepted: shorts that look like sawed-off-slacks. Unexpected: the rain-shirt of weather-treated black poplin, cut like a child's smock, traced with white. Shirt, $11. Altman.

FRANCES MCLAUGHLIN

Always: the jumper dress. The news: it has a waistcoat, a hood. Black and brown Cohama wool checks. By Duchess Royal. Hood, $9. Dress, $23. Regina sweater, $7. Altman.

Always, always, the little fur jacket. News, a pea-jacket for straight or circular skirts. News, the Bonmouton, the price, $145. By Max Koch. Russeks.

A habit: long shorts. Forming habit: unexpected materials. Suède, in this case, wonderful yellow suède. $33. Bonwit Teller. Wool-knit shirt, $11. Saks Fifth. Shaffer belt, $8. McCreery.

On-campus, any campus

Traditional, to have a Glen plaid suit and find a thousand uses for it. New-traditional, to have it be more than a hank of good-goods, to have plaid in a pleasing, a feminine shape. Shaped jacket, flared skirt. Of brown, red, white wool. By Vera Maxwell, $60. Lord & Taylor; Bonwit Teller, Phila.; T. A. Chapman. Bonmouton bag, $45. Lord & Taylor. Riding cloche, $9. Dobbs.

Always, the grey wool skirt. Now it's a circular one. Flat on the hips, swung below, zipped up in back. $13. Lord & Taylor.

Expected: the trench coat. Unexpected: *this* trench coat. There's less and less boy's department look to the new ones; gentled now, they take you from last class to first job. Hooded here is a rainweather one with here-today, here-tomorrow lines. Of rayon and cotton satin twill; colours of the rainbow. Coat, $30. Hood, $5. At Arnold Constable; Marshall Field; Mabley & Carew.

FRANCES MCLAUGHLIN

Love through a film

New attitudes toward men, women, the Other Woman—glimpsed from the corner of the movie camera's eye

BY BARBARA DEMING

HOLLYWOOD assigns women one perennial rôle: to get their men. Any other activities they may indulge in are glimpsed out of the corner of the camera's eye. Trivial as these film portraits of modern women are, in isolation, arrayed and observed together they cease to be trivial, shed real light on one aspect of our society.

Those who write of the films refer at regular intervals to the emotional "catharsis" they afford the millions who flock to them. The word is incessantly on the lips of apologists for Hollywood. But neither the apologists, proper, nor the critics, stop to distinguish between this concept as it applies to Hollywood and as it was first applied, by Aristotle, to Greek tragedy. The dramas that Aristotle took as his text afforded release from the emotional drives of that time through a dramatic discipline, in effect educating audiences about these drives by setting them in as deep a perspective as possible.

Hollywood films, with rare exceptions, provide the relief not of discipline but of indulgence, and blind indulgence, for they are so contrived that audiences will not even have to acknowledge to themselves the nature of the drives they are having relieved. (Such comfort is of course easier to sell—and, too, because it opens no eyes it stirs up no trouble.)

Because Hollywood films are so innocuous on the face of them, the deeper story they tell carefully veiled (and it may be veiled even from those who make them), the study of isolated films is unrewarding. But if many films, the good and the bad, are studied together, an underlying pattern begins to clear—exposing the prevailing deep-felt but unanalyzed sense of the nature of love in these times.

The first thing one notices about the current movie heroine is her adoption of behaviour once reserved to the villainess: a disdain of coyness in pursuit of the hero, a bold initiative traditionally not hers to take. (The motto reads: boy gets girl.) There was some complaint of the "unorthodox" behaviour of Lauren Bacall toward Humphrey Bogart in "To Have and Have Not"—walking, bold-faced, into his room in the middle of the night, then refusing to make use of the plane ticket he carefully secures her, bestowing even the first kiss, complete with the suggestion that "It's even better when you help." Her behaviour is not exceptional. In "The Lost Weekend," too, it is not the hero who bestows the kisses but the heroine. "Bend down," she says peremptorily, and if he hangs back, draws his face down to hers. It is *she* who bombards *him* with notes and with telephone calls—until he cries out, "Stop it, Helen, stop it, stop it!" In "Spellbound" another heroine walks into a hero's room in the middle of the night; and it is again he who would elude and she who doggedly pursues.

In "Pride of the Marines," when letters and telephone calls get her nowhere, the heroine resorts to abducting the hero bodily "home," there, in the face of his desperate "Get me out of here!" to insist that they be married. In "Adventure," too, the implication is that the heroine has done the proposing. When Gable remarks of a previous love, "I didn't marry her, did I?" Garson replies, "Maybe she didn't ask it." After their divorce, she is the one to propose remarriage—this time within our hearing. The heroine of "Those Endearing Young Charms" also takes things into her own hands: "I'm shameless: I love you and want you with me always, *(Continued on page 224)*

HOOD, CAPE & CO. (opposite). Take a hood, for the hooded look is everywhere this autumn. It is provocative as a curtained doorway. Take a full short cape as supple as a satin bow. Put them together as Nettie Rosenstein has here in a beautiful hooded leopard cape. Result: an elegant cover-up, a merger of two autumn concerns. At Bonwit Teller; Nan Duskin; I. Magnin.

HELEN HAYES...PORTRAIT WITH SYMBOLS

HORST

MARY MACARTHUR MAKES A GRACEFUL BOW

Mother and daughter act

HELEN HAYES, famous wife of the famous playwright Charles MacArthur, is sharing the summer stage with her sixteen-year-old daughter, Mary MacArthur. In New Hope, East Hampton, Suffern, they have played together in Barrie's "Alice-Sit-by-the-Fire." Next autumn, Miss Hayes will be back in town starring in "Happy Birthday," a new play by Anita Loos; Miss MacArthur—who is as pretty, gentle, anachronistic as a Victorian valentine—will be studying in Miss Hewitt's Classes.

Opposite: Helen Hayes gets Vogue's free-association treatment. The old theatre poster suggests her experience with illusion; the honeycomb, her unprocessed sweetness; the burglar's tools, her breaking-and-entering charm. The printing press—her pioneering of Causes. Other symbols (find them yourself): her shyness, twist of temper, wholesomeness, gaiety, chess-player's judgment. Sunday manners.

A good man is hard to find...

HORST

LOUIS JOURDAN

FOUND in France, now imported by Hollywood, Louis Jourdan is good on three counts: his well-begun career in the French movies; his well-done contract with David O. Selznick; his civilized, rangy good looks. He was born in Marseilles twenty-five years ago, studied acting in Paris. He made his début in a Charles Boyer film, made his name in two later movies, "*La Vie de Bohème*" and "*La Belle Aventure.*" Still an unknown quantity in the United States, he looks like a big one, will probably play in Alfred Hitchcock's next movie, "The Paradine Case."

CECIL BEATON

RAY BOLGER

FOUND, at the moment, salvaging the musical "Three to Make Ready," Ray Bolger is good for his measured mixing of comedy and ballet, for his out-of-focus face, for his wonderful, witty, rubber legs. They have taken him to the top of a long ladder of hit movies and musicals; during the war, they survived twenty-seven thousand miles of U.S.O. camp shows.

Bolger was born in Boston forty-two years ago; dreamed about ballet while he wrote insurance. Later he seesawed through years of vaudeville ups-and-downs, finally slid off onto Broadway. In the 1936 musical comedy "On Your Toes," he danced his famous "Slaughter on Tenth Avenue." He's been slaying them ever since.

COFFIN

JEAN MARAIS

FOUND, right now, hiding his violent good looks under a bushel of costume, Jean Marais plays the dual part of Beast and Prince in the new Jean Cocteau film, "*La Belle et la Bête.*" Six years ago, Cocteau chose him to star in his play, "*Les Parents Terribles.*" His first film, "*L'Eternel Retour,*" made him the darling of the French short-sox set. His next movie is based on Balzac's *Les Chouans;* his next play, Cocteau's new "*Asrael.*" Off-stage and off-screen, he paints. Picasso says his painting looks good too.

CECIL BEATON

MARLON BRANDO

FOUND two seasons ago on Broadway, Marlon Brando is twenty-one, and very good indeed. His first big part was in "I Remember Mama"; last winter, he gave a superb performance as the war-shocked murderer in "Truckline Café"—the Maxwell Anderson play that ended up with Anderson calling the New York critics "the Jukes." In the spring, Brando was a stormy *Marchbanks* to Katharine Cornell's *Candida.* He was born in Bangkok, grew up here; has a chaos of hair, a wilful theatrical talent.

Music in France

BY

NADIA BOULANGER...One of the world's foremost women in music—a distinguished conductor, pianist, and organist—the famous teacher of famous composers, writes here of the flourish of new music and new musicians in France

THROUGH the last six years in France, there has been new music—and a new audience for it. It is an enthusiastic audience, attentive and full of curiosity. It has packed the many concerts—for the comfort of music, the comfort of being together. Its interest has been constantly stimulated by such conductors as Rosenthal and Désormière, who have brought new works into the concert halls.

Let us ignore the outward conditions under which these works were written, consider them only for their qualities of beauty and strength. Whether we admit it or not, outward events are only the background of creative effort. What matters in music is not when or why it was written—but its value in any time, in any order.

During the Occupation, the Conservatory did not close its doors for a single day. Its Director, the composer Claude Delvincourt, played an heroic Resistance rôle; made false identification papers for his students, managed to keep them from being deported to Germany. We developed instrumentalists of the first rank, with clean sure technique. Much music has been written, and strong, well-constructed works have come into being. Many of them sparkle in the French tradition that we can not deny without denying our nature.

In America, you will remember Georges Auric, one of the youthful revolutionaries of the last post-war period. You know his enchanting film music, his score for René Clair's "A Nous la Liberté," his music for the English film "Caesar and Cleopatra." Now we in France are hearing his recent works for the first time; during the Occupation, he refused to present any of his compositions. We have discovered his "Concerto," and his vivid "Songs of Unhappy France," written to poems by Aragon and Eluard.

Auric is a scholar, a scholar in love with literature. He has unearthed some *(Continued on page 219)*

HENRI SAUGUET AND GEORGES AURIC—young revolutionaries of the last post-war period, established masters of this. Witty Sauguet has a new ballet, a new comic opera. Scholarly Auric has written "Songs of Unhappy France," to poems by Aragon and Eluard

ROGER DESORMIERE conducts the limpid, precise ballet orchestra at the Opéra; organized a clandestine musical Resistance

MANUEL ROSENTHAL, friend and pupil of Ravel, conducts the Radio Orchestra, plays new music—foreign and French

MRS. ARTHUR OSGOOD CHOATE

WEARS HOODED VELVET

Honey-blonde and beautiful Whitney Bourne drove a clubmobile in Europe during the war; she has recently married, lives now in New York. She is photographed in Sally Victor's black velvet hood with a first-snow of rhinestones and pearl beads.

SEÑORA BARREDA DE CHOPITEA

WEARS FRINGED VELVET

A rare Peruvian blonde, one of the three lovely Barreda sisters of Lima—she is a widely welcomed visitor in New York, lives in Buenos Aires. Here she wears Suzanne Remy's portièred velvet hat, diamond and emerald clip from Tiffany.

Summer costume parties

MR. AND MRS. ROGER FIRESTONE;
SHE WORE A PINAFORE;
HE, A SAILOR SUIT.

MRS. JOHN DREXEL, IN FRONT;
MISS WOODLEIGH LOWIS, MRS. C. THOMAS CLAGETT;
ALL STILL ANGELS, IN 1914.

MR. AND MRS. HOWARD G. CUSHING;
HIS SCHOOL FOOTBALL
UNIFORM WON FIRST PRIZE.

MR. AND MRS. NATHANIEL HILL;
HE, AS A WORLD WAR I LIEUTENANT;
SHE, IN A '20'S EVENING DRESS.

MR. AND MRS. CHARLES AMORY;
SHE WORE RUFFLED GINGHAM;
HE BROUGHT AN OLD SCHOOL CAP.

MR. ANGIER BIDDLE DUKE
AS A SAILOR BOY; MRS. DUKE IN A
SEQUINNED CALLOT '20'S SHEATH.

THE JUDGES: MR. WILLIAM F. WHITEHOUSE,
MRS. HAROLD HOFFMAN, MR. SCHUYLER PARSONS,
MRS. FORSYTH WICKES, ALL "AS THEY WERE."

MRS. ALLAN A. RYAN
AS THE LITTLE GIRL SHE WAS.

MR. AND MRS. BARCLAY K. DOUGLAS.

"COME AS YOU WERE"

MR. AND MRS. BARCLAY K. DOUGLAS asked their guests to come as they were any year from 1911 to 1925. To the patterned Newport gardens, with a striped marquee, the guests wore school uniforms, little boy shorts, and the prettiness of old début dresses—easy costumes, for unaffected summer fun, in the easy, American, summer tradition.

MISS JANE M. MOTT
AS "THEN AND NOW,"
DANCING WITH
MR. HENRY E. COE, III.

"TRAVELS WITH A DONKEY"—MR. CAREY G. MATTHIESSEN,
MR. DAVID MCCALL, MISS HELEN SPARROW,
MISS ELIZABETH WHITE, AND MISS JOY CUYPERS.

MISS SALLIE NASH
AND MR. PETER MEYER ARRIVE
IN A JEEP.

MR. AND MRS. JOHN H. HEMINWAY AS
THE EGG AND I"; MR. AND MRS. MICHAEL G. PHIPPS
AS "ANNA AND THE KING OF SIAM."

MISS JOANNE HERBERT,
THE MESSRS. OGDEN AND FREDERICK TANNER,
AND MISS SUSANNE S. DENHAM,
AS "THE GOOD EARTH."

MISS HOPE DILLON
AS "KITTY," DANCING WITH
MR. DAVID TAYLOR.

MR. AND MRS. CHARLES S. PAYSON,
THE HOST AND HOSTESS;
THEIR DAUGHTER, PAYNE.

MR. AND MRS. C. V. WHITNEY STANDING WITH
MR. JOHN G. BARAGWANATH, MR. ALEXANDER HAMILTON;
AT THE TABLE, MRS. PAYSON,
MRS. HARVEY W. CUSHING, MRS. HAMILTON.

JEROME ZERBE

"THE THOUSAND
AND ONE NIGHTS":
MRS. WILLIAM LAUGHLIN,
MRS. POTTER BOURNE,
MRS. THOMAS LAUGHLIN
AND ATTENDANT SHEIKS.

"COME AS A BOOK"

MR. AND MRS. CHARLES S. PAYSON revived their annual costume ball, a Long Island tradition. In the famous Greentree gardens, strung with a Milky Way of lights, the guests danced in tents, wore true "fancy dress" or, for fun, pulled costume puns on book titles, such as "Forever Amber," "Sub Rosa," and "The Egg and I."

Ireland makes Irish

BY ELIZABETH BOWEN

The brilliant author of "Ivy Gripped the Steps" writes of her winning, holding country

IRELAND makes Irish, there is no doubt. It is impossible, for any length of time, to be *in* this small vivid country and not *of* her. For centuries she has been drawing strangers to her, absorbing them, kindling something in them, and moulding them into replicas of her own stock. Look back at the past, at history—how first Strongbows, Anglo-Normans, then the Elizabethans, then the Cromwellians came to conquer and seize, and stayed to possess and love. In about two generations, we reckon here, the non-indigenous family has begun to show all the native traits. No country, probably, has taken a sweeter or by the end more gentle revenge upon its invaders.

What has proved so winning, so holding, is, I think, the manner of life here—life infused with a tempo and temperament bred of the magic Irish light and the soft air. Inevitably, I speak of the manner of Irish life I know best: that of the country houses. Many of these were built by former invaders who struck roots: the blending of their stone faces into the green surround, so that the houses look like a natural part of the landscape, seems to symbolize the acclimatization of their owners' spirits to the adopted land. Indoors, something at once grandiose and nonchalant seems at once to lull and to animate the rooms. Inherited from the old native lords of Ireland, who kept open house, there is a high tradition of sociability—here, there is no half way: you must either enjoy this flux of people coming and going or adopt the other extreme and announce yourself a recluse. Neighbourliness—unchecked by the sometimes extreme isolation of country houses—is a habit. Then, there is the enormous, encircling element of the out-of-doors, which begins to beckon you from the moment you open your eyes in the morning. What a great part of this life is spent in the open air! All the year round—if you stay all the year round—sport, the farm, the garden, a dozen other calls and duties and pleasures set up a hardy indifference to the capricious weather.

And even indoors, the rooms themselves never have a totally indoor feeling: all day, through their many big windows, they are pervaded by the sky's light and the rustle of trees. In their grates, log fires blaze with their pale flame most of the year round—for in Ireland really hot spells are few—and these fires are magnetic during brief indoor interludes of the day. As evening approaches, more logs are piled on; the warm light flickers through the dusk of the room. And these ever-burning hearths symbolize, too, I think, a genuine intensity of home life, a centering of interests, a democracy of the old and the young—a sharing of whatever may be afoot by the children and the many dogs. Children ride hard and, given their heads, run wild: the schoolroom is an unwelcome alternative to the river, the woods and the stable yard. Above all, as part of this scheme of things, the Irish servant is not to be overlooked: from the patriarchal butler, with his Old Testament vocabulary, down to the young "mountainy" kitchenmaid with her bog-water eyes, there extends a benevolent attitude to "the Family" tempered, I ought to say, by an extreme shrewdness. Less numerous, it is true, than they used to be, Irish country house servants, indoor and outdoor, remain a host in themselves. What they do not know about what is going on is, you will soon discover, not worth knowing. In trouble they are *(Continued on page 214)*

CASTLES IN IRELAND...Here begin eight pages of great Irish houses and their owners.

"THE time-colour of Irish country living is eighteenth-century....The good feeling that has kept Irish houses going has been always a matter of reciprocity; 'the Family' in the big house has its part to play, and that part may call for everything that one has—courage, dignity, fair-mindedness, a willingness to help.... What is due to one's employees and neighbours is no less due to the country in which these houses stand."

ANTHONY DENNEY

The twelfth-century castle on "The Island," now owned by Prince and Princess Ferdinando d'Ardia Caracciolo

"THE ISLAND"—WATERFORD

On a slow green island in the River Suir, just below Waterford, a twelfth-century FitzGerald built himself a crenellated castle. A FitzGerald still lives there—beautiful Mary Purcell FitzGerald, with her husband, Prince Ferdinando d'Ardia Caracciolo. You get to "The Island" by making a maximum racket on the opposite shore; if you're noisy enough, an old boatman will hear, and row over for you. Then you walk half a mile through viridian up to the great grey house, remote in space, remote in time, but very much in touch with the world and the moment.

ANTHONY DENNEY

The drawing room—FitzGerald family busts

Prince and Princess Caracciolo
with Francesca Romana and Niccolo

NOTES ON "THE ISLAND"—

ITS CASTLE,

ITS FARM, AND ITS GHOST

"THE Island" is entire to itself, has a big working farm where Prince Caracciolo acts as the hard-working manager, breeds blooded cattle and racing horses....

The Princess' grandfather and father each added a wing to the ancient house, but the entrance hall is straight twelfth century. It has Gothic arches of stone, niches packed with family heirlooms, a bristle of pikes, and a huge fireplace that can burn a whole tree at a time....

The dining hall is immense, austere, hung with heavy crimson cloth, its long refectory table lit with candles....The drawing room is eighteenth century, elegant and warm with light....

Like most Irish castles, "The Island" has haunting in season. For many centuries, a lady with wild dark hair liked to appear through the panelling in one of the bedrooms, or to sob when she didn't actually show. Twice in the near past, priests were called out for consultation, and since their second visit the spirit hasn't moved.

Italian Prince Caracciolo first met his Irish wife—a sculptor and painter—on the airfield in Rome at six in the morning. A year later, they were married, and went to live on "The Island," which has belonged to the Princess' family for eight centuries. Now they have two enchanting children: Francesca Romana, a six-year-old who looks completely Italian and will wear no colour but mauve; and Niccolo, four years old, who looks completely Irish and has the definitive pair of pink cheeks.

Princess Caracciolo

CAPPOQUIN'S OWNER...

HORSES...AND

TRIAL BY FIRE

IN the '30's, Major Keane was a diplomacy specialist on the staff of the London Times. *During the war, he served with the guerrillas in Yugoslavia. Now he is home at Cappoquin, running his large farm....Most nights, a maid named Connemara Maggie lacerates dinner with the news, "There's a man at the door coming after to see yourself buy a horse...."*

In 1921, just before Cappoquin was burned hollow, Major Keane's father hid the marble mantels, Waterford chandeliers. Now they are back in place and the rooms remade to the original design.

The south hall—Chinese glass-painting over the Georgian mantel

ANTHONY DENNEY

Cappoquin House, owned by Major and Mrs. Richard Keane

CAPPOQUIN HOUSE

MAJOR RICHARD KEANE and his English wife live at Cappoquin house in County Waterford. Cappoquin was built in 1750, was burned to a graceful shell by rioters in the "Bad Times" of 1921, now is restored to its original high state. Major and Mrs. Keane have two small children, and a distinguished writer in residence—their cousin, Molly Keane, who signs her books "M. J. Farrell."

Dromana's lovely folly—the arch and blue dome over the entrance drive, recalling eighteenth-century Brighton

The circular drawing room

Victorian mahogany stairs

Mr. and Mrs. Ion Villiers-Stuart of Dromana

DROMANA'S ANTHOLOGY OF TASTE

THE history of Dromana's owners is written, crabbed and coppery, in an old folio. It is written, too, in the Gothic castle, oddly paired with the Beau Nash entrance arch.... In the majestic sweep of the Victorian staircase.... In the seventeenth-century dining room, high, blue-ceilinged.... In the circular drawing room, black and gilt, with its chandelier, its Angelica Kauffman console tables.... In the Lely portraits of Katherine FitzGerald and pretty Nell Gwynn, both painted in the same dress.

DROMANA

DROMANA rims the Blackwater, the most famous salmon stream in Ireland. The castle was built in the twelfth century, now stands as a great clue to the elegance, the extravagance of eight hundred years. The present owner is Mr. Ion Villiers-Stuart, a descendant of the FitzGerald who built the castle. He and his American wife have lately returned from the United States, are living in their least enormous rooms. In the meadows, a few hunting horses move and graze. But Dromana seems asleep, dreaming far-fetched dreams of architectural folly and fine décor.

HEADFORT HOUSE—

FROM ADAM

TO AUTOMATIC MILKING

EVENTUALLY, Lady Headfort plans to turn Headfort House into a school of agriculture, horticulture, and forestry. The Georgian estate is already well equipped for just these studies.... The late Marquis of Headfort was an expert on rare plants, brought home hundreds of exotic flowering shrubs that now flourish in Headfort's fog-soft air... The hothouses are stocked with grapes, tomatoes, orchids—marketed in Dublin....

A big reforestation project is under way, and the Headfort lumber yard is booming. Trees from the estate are sliced into planks, are sold or put aside for future building.... The Headfort farm, low and whitewashed, forms a perfect square. Like the house, it was built in 1750, but the farm cottages have electric kitchens; the cow byres have automatic drinking troughs, soon will have milking machines.

Headfort—the first Adam house in Ireland

The curving green library—all Adam

Lady Headfort in the entrance hall

Chinese Chippendale drawing-room

ANTHONY DENNEY

HEADFORT HOUSE

HEADFORT HOUSE at Kells, County Meath, was built in the eighteenth century—the first house in Ireland that Adam designed and furnished. With its great angled façade, its frame of eccentric gardens, it looks like Evelyn Waugh's famous fictional *Brideshead*. The present owners are the fifth Marquis of Headfort and his Australian-born wife, whose interests, energies are on the grand scale of Headfort itself.

The Marchioness of Headfort stands under the startling yew hedge, which is clipped into fantastic arches, is older than the old house

The Marchioness of Headfort is working on a plan to make Headfort into a model school for boys. She had five children of her own (three of them by her former marriage to the late Sir Rupert Clarke), but one of her sons was killed in the R.A.F., and the others are now away from home. Headfort, with its hundred rooms, its thousand acres, seems empty without them. And so she plans to gather students from all over the world, with resident tutors, visiting lecturers from Trinity College in nearby Dublin.

The Headfort lumber yard

News in black broadtail

HERE are three fur jewels—to be worn as jewels. Three elegant, understated wraps belonging to late afternoon and evening. Formal as a satin suit, they whisper their elegance in velvet-treated Russian broadtail, in subtlety of line, in fur on fur. *Opposite:* Two wraps of Hollander dyed Russian broadtail. One, fitted and flared, with a chinchilla collar and muff; the other, wrapped to straightness, trimmed in natural stone marten. Jay Thorpe; Marshall Field; Bullocks-Wilshire. The feathered pillboxes are by John-Frederics. Jewels; John Rubel. *On this page:* Silk-slim black Russian broadtail; slim as the silk jackets by Lucien Lelong from which this wrap was adapted. Hat of black glycerined ostrich feathers. Both made-to-order at Bergdorf Goodman.

RAWLINGS

Accessories set the stage

Rhinestone necklace to drape like a miniature stole.

Hoop earrings. By Trifari. Altman.

CECIL BEATON

Shoe of the year, the ankle-strapped, high-heeled shoe. Back again after low-heeled years, to set the stage for new skirt lengths, day and evening. I. Miller.

Showers of rhinestones hang from a necklet—a sprinkling tips your ears. Hattie Carnegie.

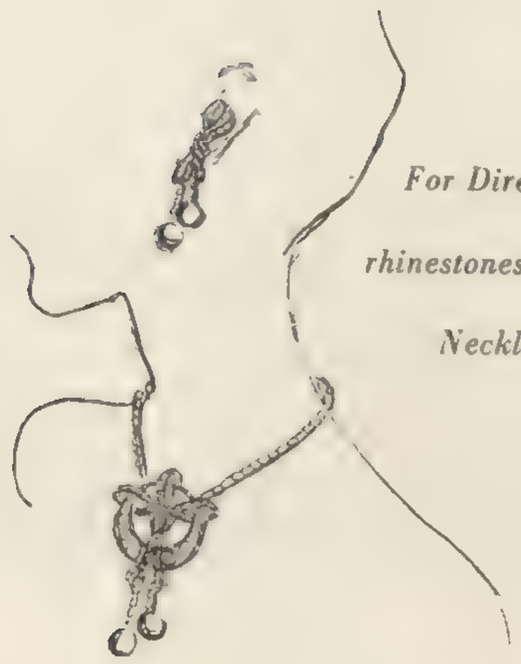
A black velvet pouch to swing from a long-gloved arm. By Koret at Bonwit Teller

Bared shoulders, not too-covered by a rayon chiffon stole, à la Directoire, starred with paillettes. Echo design; Franklin Simon.

For a mannered gesture— Lucienne Harang's suède gloves, fur-banded. At Saks Fifth.

JOFFÉ

New-old ideas to call attention to a bared, beautiful back: classic scarf, back-pendant necklace, long earrings. The jewellery is of rhinestones and pseudo-pearls, so carefully made they gain a new importance. Castlecliff.



For Directoire décolleté— rhinestones and pearl beads in a classic form. Necklace and earrings: Castlecliff.

...the period is Directoire

..."a black dress first of all"

THESE are the good, quiet dresses that whisper their lines...but make a sure point of the new kind of autumn prettiness. Good to make, or have made. To wear with your big jewel, your best hat; now in the first still warm weeks of September: all winter under your furs.

JOFFÉ

OPPOSITE: New taut torso, new full skirt, new little collar, naïve puffed sleeves. Have it in black crêpe or thin wool; wear it and love it, especially if your young figure has nothing to hide. Vogue Design No. 5858.

ABOVE: New princesse line, new low neckline, filled in with a deep vestee. Have it in black with pale blue or pink; good if your figure is pleasantly rounded; Vogue Design No. 5857. (See page 218 for back views, sizes.)

MRS. RODMAN WANAMAKER IN THE PRECISION OF BLACK AND WHITE FOR LATE AFTERNOON

CLOTHES RECIPE FOR A BUSY LIFE

Mrs. Wanamaker wears strapped sandals with a black slit-skirted sheath. Delman sandals. Ready-to-wear original. Bergdorf Goodman.

MRS. RODMAN WANAMAKER lives in suits until she is ready for dinner and evening dresses, a perfect recipe for her perpetual motion. (Her six-year-old daughter, Lynn; her continuing interest in modern French paintings of Paris scenes; the A.W.V.S. and Salvation Army have kept her moving.) Mrs. Wanamaker's own flavouring is seen in her turned-up cuffs; her use of furs; her mixing of jewellery, pearls with rhinestones, or with gold. In all her busy day and evening clothes, she manages a personal accent; a net scarf, bordered in silver paillettes over her evening dress; an armful of bracelets with a tailleur suit; slim skirts and, always, white gloves.

RAWLINGS

Right: *Her own flavouring; sables, mixed jewellery, added to a grey wool suit with a faintly plaid blouse. A Ben Reig design by Omar Kiam. Plaid wool hat with rolled brim, feather.*
Opposite: *Black brocaded rayon satin suit, designed by Eta. Velvet derby, ermine band. The made-to-order hats; both suits; sables and jewellery; Bergdorf Goodman.*

WINNERS OF VOGUE'S 11TH PRIX DE PARIS

Janet Halliday

Elizabeth A. Crawford

FIRST PRIZE: Janet Halliday ..... University of Chicago

SECOND PRIZE: Elizabeth A. Crawford ..... Bryn Mawr College

HONOURABLE MENTIONS: Josephine Auner ..... University of Colorado
Priscilla Biggs ..... Skidmore College
Lee Charell ..... Hunter College
Eileen Fitzgerald ..... Manhattanville College
Cynthia Kimball ..... Sarah Lawrence College
Barbara F. King ..... Mount Holyoke College
Joan Lyon ..... Washington University
Emily Malino ..... Vassar College
Susan Pray ..... Radcliffe College
Mary Unruh ..... Marymount College
Phyllis Wolfgang ..... Pennsylvania State College

ART AND PHOTOGRAPHY AWARDS

FIRST: Sylvia Breed ..... Smith College

AWARDS OF MERIT: Millicent Blodgett ..... Oberlin College
Alice Cassard .... University of California, Los Angeles
Sue Felt ..... Scripps College

VOGUE'S 12TH PRIX DE PARIS

With this August 15 issue, Vogue inaugurates the twelfth edition of our famous *Prix de Paris*—a career contest for seniors of colleges and universities of the United States. The conditions are listed on page 222. The prizes are: First prize, a year's employment on Vogue, with the possibility of spending six months in Paris (depending on living conditions there); and, also, the possibility of spending the rest of your professional life with Vogue if you and we turn out to be affinities. Second prize: six months' employment on Vogue with the same unlimited ceiling on career possibilities. The requirements for entrance in the Prix are your own interest and desire for a magazine career. You do not have to know about fashion. If, after college, you mean to try for a magazine career—try the *Prix de Paris*. These prizes are the open door. And just how far you go after you enter the door is up to you.

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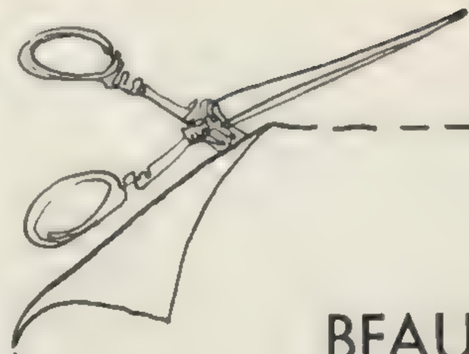


BEAUTY CLASSICS

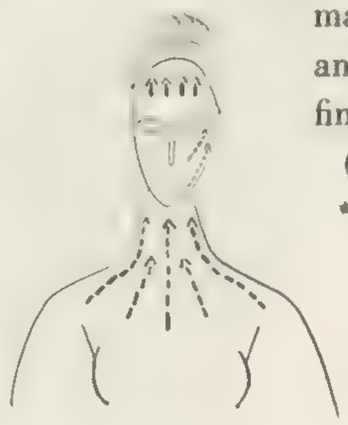
III. SKIN-OILING, MASSAGE

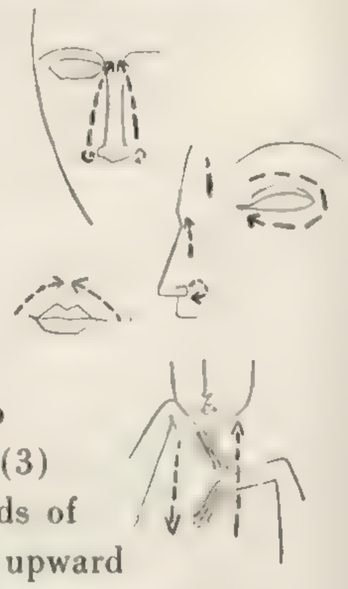
The skin is constantly renewing itself, building new cells, pushing older cells upward toward the skin surface. As the older cells approach the surface they become flattened into tiny plates and these, in reflected light, are what give your skin sheen and gloss.

The little platelets are actually non-living, cornified cells acting as the skin's surface-protection until they are sloughed off, but if they aren't kept properly lubricated, either by your own oil glands or by external application of creams, they become dry and rough during the flaking process. And the oil glands of most skins are not active enough to do a thorough skin-oiling job without supplementary creamings.

Lubricating creams (variously called "night creams," "emollients," "dry skin creams") are applied after the skin-cleaning routine of cleansing cream and skin lotion, or soap-and-water. If you don't want to take a well-oiled face to bed with you, take twenty minutes before, during, and after your bath for creaming your skin. The steaminess of the bath will soften the cream quickly so that it can get around tough spots more easily.

After your bath, cup a little more of the lubricating cream into the palms of your hands, stroke it up your throat, up to your forehead, so that, in the massage that follows, the skin of your face and neck seems to slip away under your fingers. Ten minutes of massage every day (we mean *every* day) will do great things toward combatting the tiny surface lines around your eyes, mouth, throat, the thickening in the lower cheek and along the jaw. And the increase of skin-circulation will force pores to constrict, making them appear much smaller. All movements of massage are *up*.... Do each one ten times for a full, ten-minute treatment: (1) With the flats of the hands, smooth from chest to chin. (2) With pads of two middle fingers tap smartly along jaw from chin to ear, (3) from corner of nose to temple. With pads of same two fingers: (4) smooth in short, upward strokes across brow; (5) circle at nostrils, move up sides of nose, letting fingers flick off at bridge; (6) circle eyes *lightly*—out on upper lid, toward bridge on under lid; (7) stroke from each side of chin up around mouth. (8) With backs of hands, slap across jaw from ear to ear.





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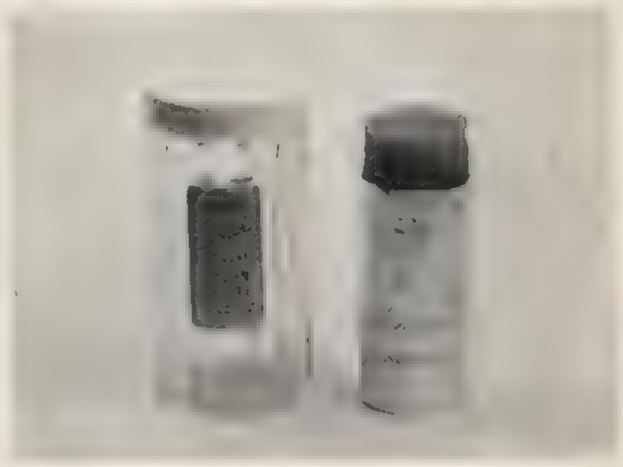
AUGUST COOLERS



Lucien Lelong's "Solid Cologne" is a vari-scented, minty green stick partially wrapped in a silvery foil that you peel back as the cologne is used. Rubbed over your body, the cologne leaves a track of scented coolness. At Bonwit Teller.

Mem's "Silver Pine Bath Essence" and pine soap give summer baths a nice breath of North woods. Primarily for men, but not for men only—women like the smell of pine, too. Curved, hand-fitting soap in three sizes. Saks Fifth.

Orloff's floral scent of Attar of Petals is a nice counter-action to warm-weather weariness: talcum, "Triple Extract," cream for cleansing and softening. And the list of after-uses for the containers is as long as your imagination. At McCreery's.

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AUGUST COOLERS

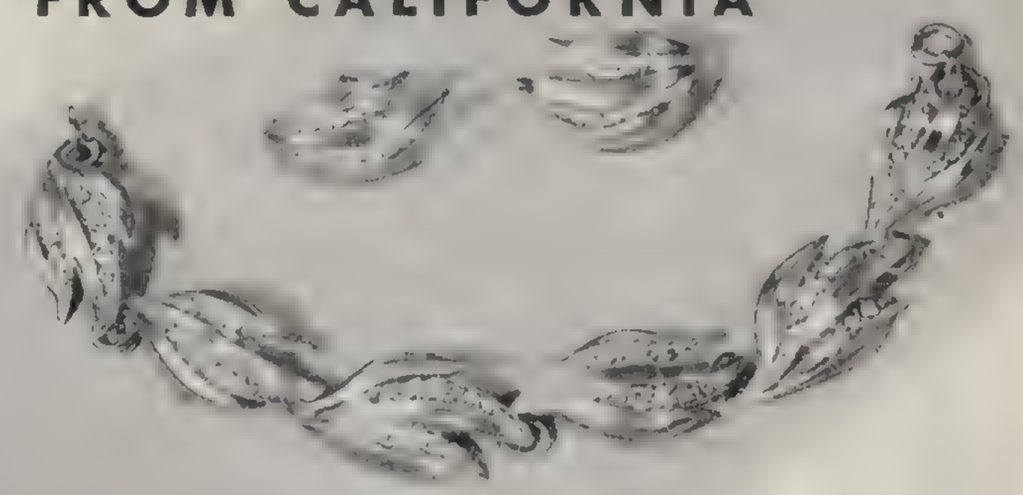
Good prescription for a summer's day: a tepid bath, a swift flurry with Yardley's "Lavender Dusting Powder," a lavish splashing of Yardley's "Old English Lavender," age-old antidote for torrid temperatures, high humidity. Lord and Taylor.

Cool dressings for your body—both light, both lotions: Mary Chess's "Friction Lotion," combining softening oils and alcohol, for after-bath and after-swimming, "Cooling Lotion" with menthol for a refrigerating effect. At Altman.

Refreshments for beauty now—and then: Tuya's fluted cake of soap for the bath, an after-slathering of Tuya's cologne, a between-times icing of Tuya's long-lasting toilet water. Separately or together—good answers to the cool shortage. At Saks Fifth.

BAKER

Tiempo de Fiesta
Jewelry
FROM CALIFORNIA



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... when life was mellow ... and the afternoon visit of a neighbor inspired all the social graces of plantation hospitality.

Painted by John Alan Maxwell
Inspired by a view at
Athens, Georgia

It is good to encounter an old time tradition in these modern times. Such a gift is Plantation.

It is true that Plantation is mellow smooth . . . suggesting a rare old liqueur. It is true that Plantation has a boldness that's reminiscent of magnificent brandies. It is true that Plantation, in body, is remindful of all that is fine in great American whiskies.

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If you're going back to school Milkmaid outlines one course you'll want to take. It's called "Major in Beauty" and includes "Cleansing Milk" (with 80% milk) astringent, "Emulsion" and lipstick. All this and no exam. Lord & Taylor.

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RICE

No bigger than your finger, Jacqueline Cochran's "Perk-Up Stick" contains in unscrewable sections all this: cleansing cream, night cream, foundation cream, cream rouge, face powder. It comes with skin lotion and a spatula. Bonwit Teller.

JEWELS of the MADONNA

Pretty, fake turquoise nuggets and creamy pearls (simulated) caught on gold-washed chains . . . enchanting Oriental confection. Chinese symbols on chatelaine bar-pins mean "long life and happiness."
Chatelaine, about 15.00 Earrings, about 4.00
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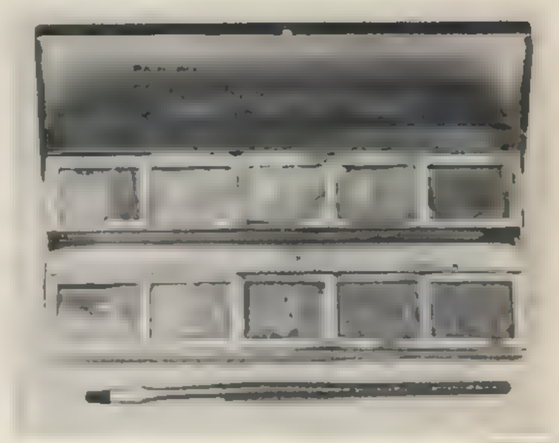
The "Poucho Bag" by Helena Rubinstein was built for a long life on campus. Made of canvas and simulated alligator, it carries a jar of lathering "Plus Cleanser" and sponge, "Apple Blossom Deodorant," cake make-up and lipstick.

Velo-Derma pares down a skin-cleaning routine to one item—a liquid, creamy-coloured oil called "A Complete Facial." A-second application of it, after the skin is clean, can double as a liquid foundation or as a lubricating cream. Altman.

With Ella Baché's metal "Paint Box" you can dabble with all kinds of make-up colourings: four lipstick shades, four corresponding shades of cream rouge and two colours of eye shadow. Later, you can buy refill-compartments. 24 E. 55th St.



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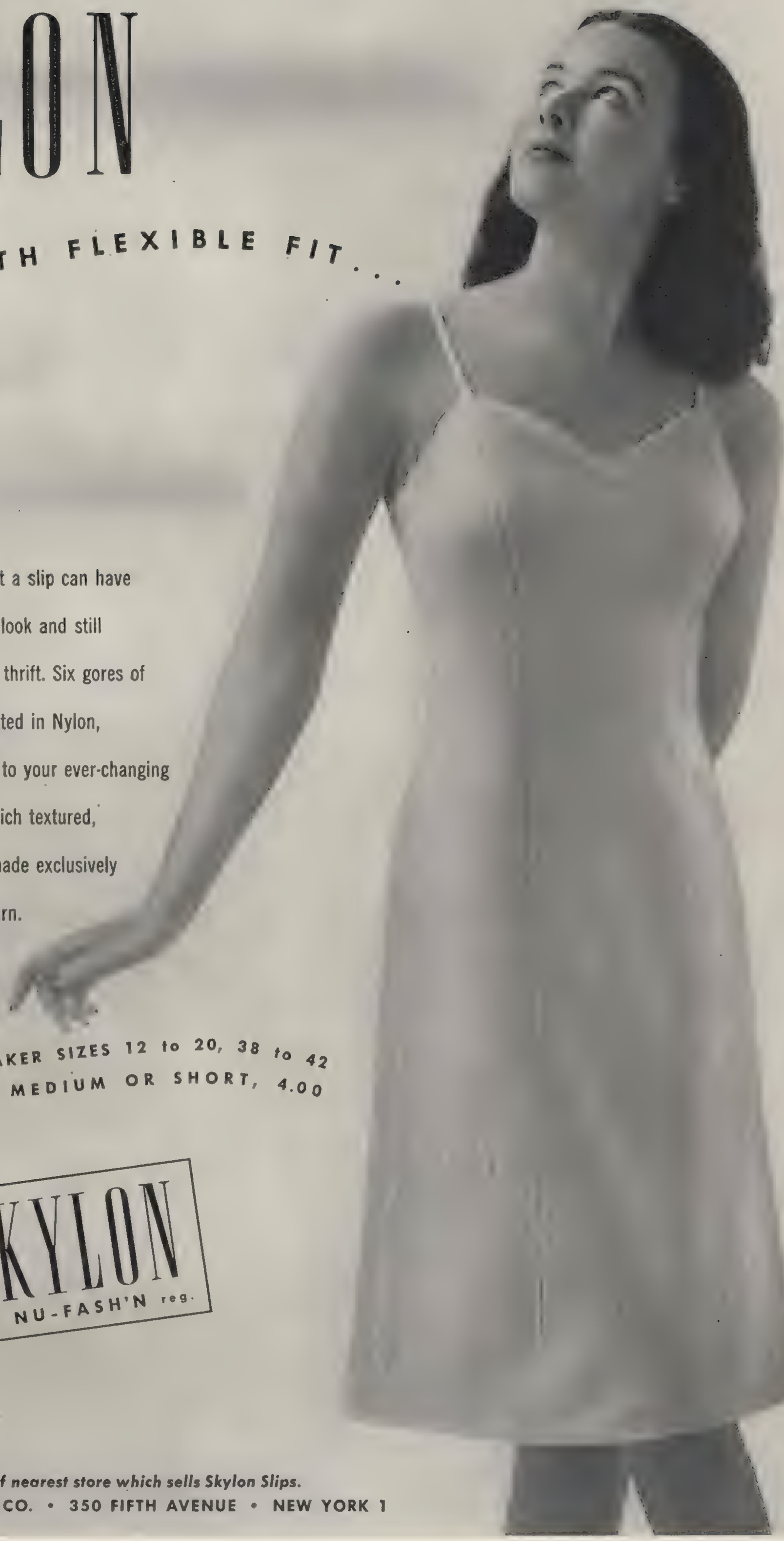

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A short hair-cut can have as many different lives as long hair, by adding a switch to your own crop. One more in fact: its *short*-life. Each switch we show here took less than ten minutes to affix, and it will take you even less than that, once you get the hang of it.

Added: a bang. You can see that the model's own hair is a short page-boy, just clipping the lobe of the ear. Bangs are slipped into hair above forehead. Manuel, 988 Second Ave.

Added: a chignon. For shoulder-length hair, back hair is parted from ear to ear. Chignon is pinned securely along part, top hair combed into the falsie. Sylvia, 515 Madison Ave.

AT BETTER STORES
THROUGHOUT THE COUNTRY

Sylvan Wiederschall, Inc. 333 Seventh Ave., New York 1

Added: duck-feather ends. This switch gives body to a short-cut, turns your own ends up, gives them a plushy look. Pin it, also, along a back part. Charles & Ernest, 277 Park Ave.

Added: a top-knot. Scoop and pin all your hair back and up. (Short ends will just reach.) Wind a long, flowing switch around your own little knot. Pierre, 714 Fifth Avenue.

BALKIN

Added: two braids. Part hair down centre from forehead to neck. Pin hair of each side in a knot above ear-tip. Wind and pin each braid over knot, ear. D'nu Edmond, 8 East 56th St.

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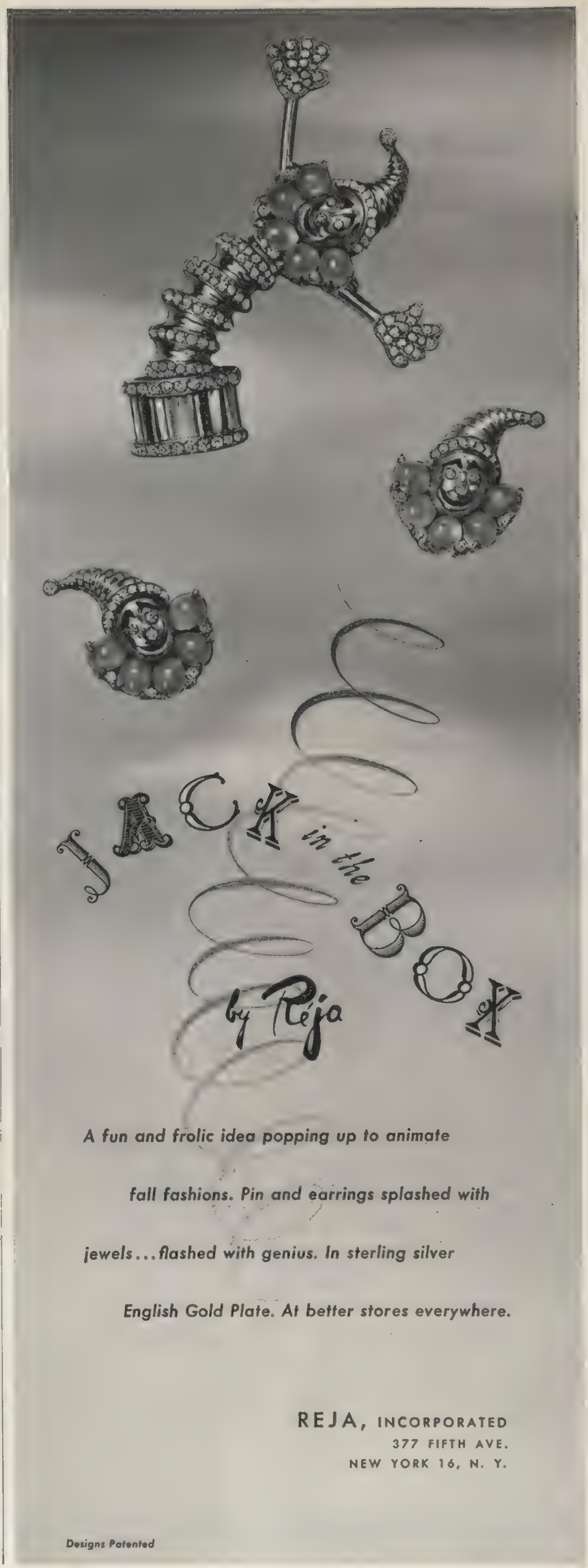

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Kickernick's cotton-and-nylon jersey pyjama. Ribbed crew neck. Marshall Field.

Lace pantie girdle, detachable garters. Elastic waistband. $3.50. Bonwit Teller.

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Brilliants on Sterling—
rhodium or gold finish
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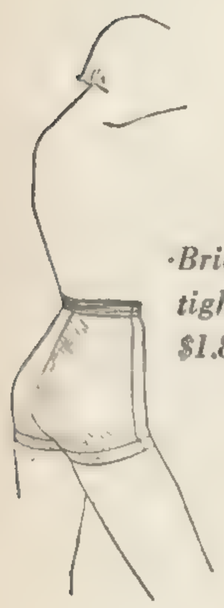

Kickernick's jersey bloomer. Elastic waistband. Lastex cuff. $1.30. Marshall Field.

Brief Nu Eve rayon jersey tights. Elastic waistband. $1.85. Lord and Taylor.

Maiden-Form bra. Bloomingdale. Luxite lace lastex pantie brief. $8. Saks Fifth.

Munsingwear cotton jersey pyjama. Ribbed cuffs; turtle neck. Marshall Field.

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its hand-fagotted squares. In superb
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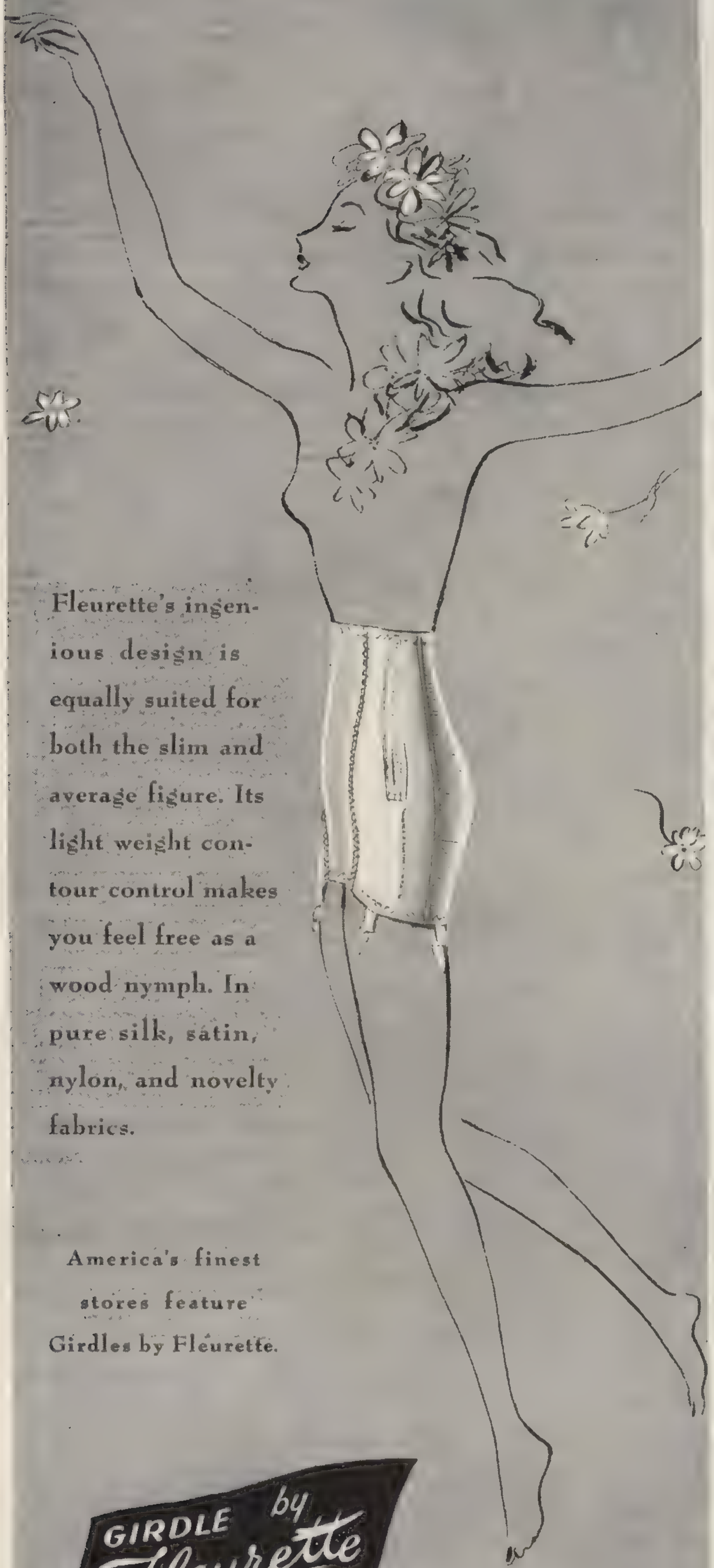

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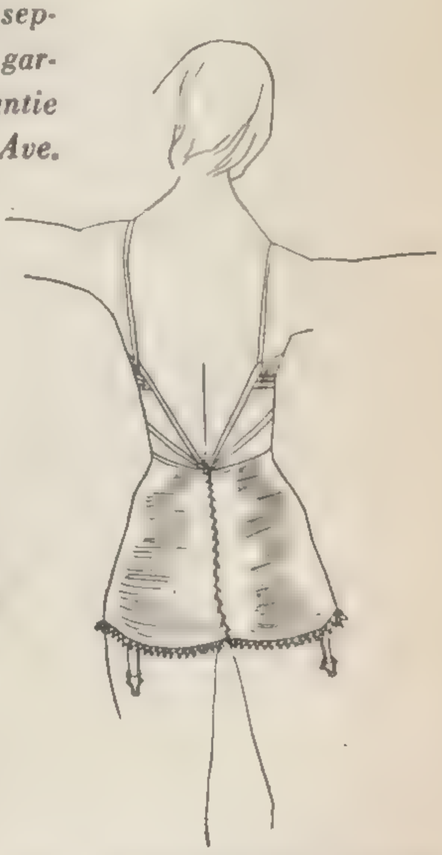

Low, elastic-back brassière. About $2.50. Lastex pantie girdle, detachable garters. $10. By Gossard. From Best.

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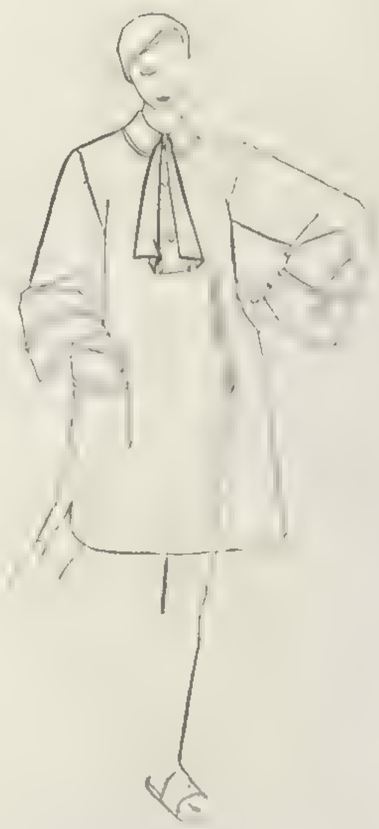
Textron slip of rayon crêpe with defined midriff. White, pink, black. $3. Franklin Simon.



Blue cotton flannelette nightshirt with Peter Pan collar, white tie. Kaylon design. $3.50. McCreery.

Six-gore nylon fagoted slip with embroidered band. By Nu-Fashion. White, tea-rose, black. $4. Stern's.

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IRELAND MAKES IRISH

(Continued from page 181)

allies, in an emergency fellow clansmen; and nobody enters more thoroughly into the spirit of a party.

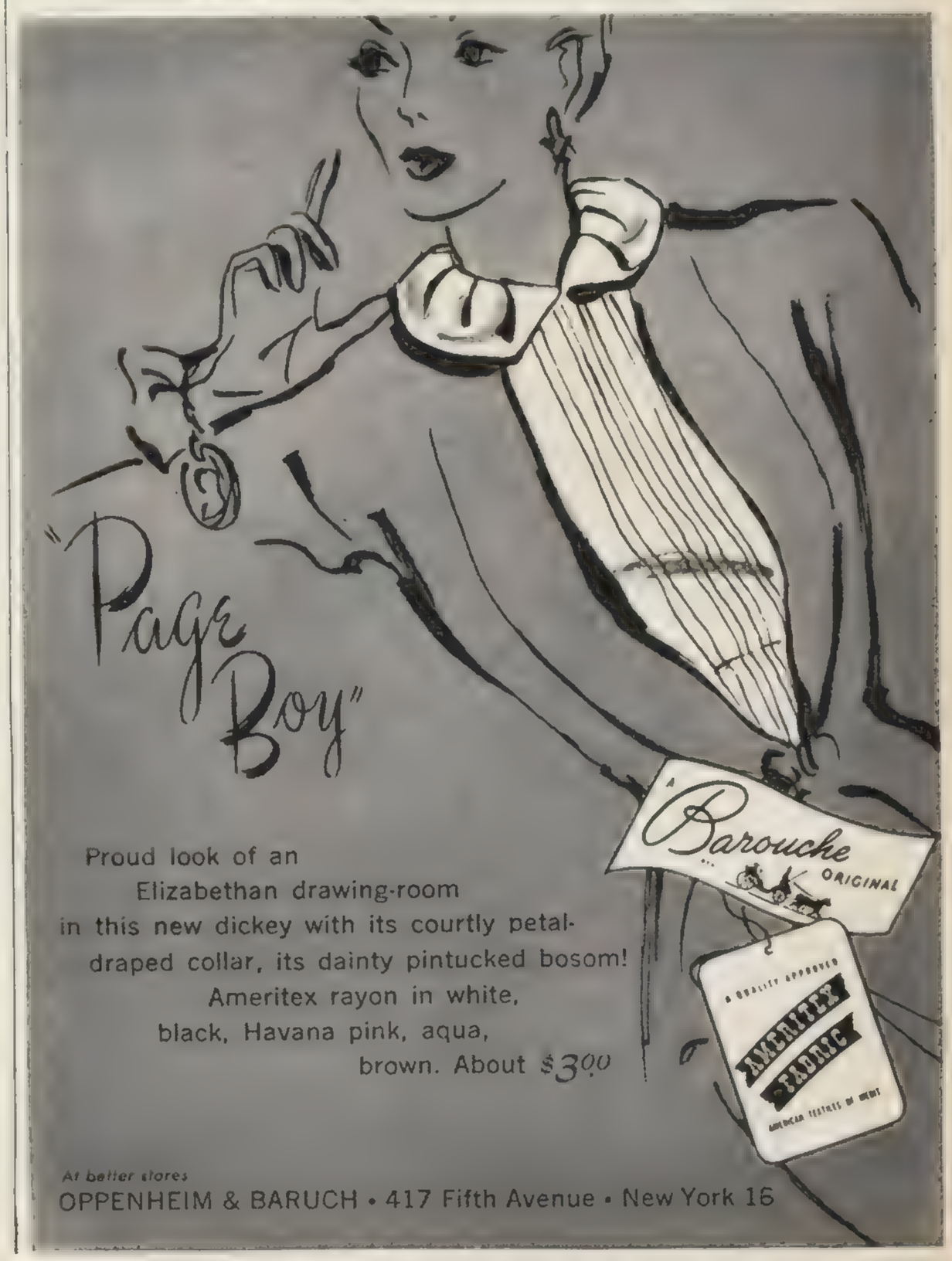
Much in this way of life is unique, Irish, a carrying on of self-sufficiency and feudalism from the long-ago days when the Irish lord's castle was a little state or court in itself. But much, also, is unique chiefly in its survival: there are, or used to be, affinities elsewhere. I have heard Irish country houses likened to those in Poland and pre-Revolutionary Russia—and indeed, the life on country estates described in nineteenth-century Russian novels, Tolstoi's and Turgenev's, has always seemed more than half familiar to me. Also, I have been given to understand that these Irish houses—or rather, perhaps, the way of life that they stand for—are not unlike some in the deep South of the United States.

Few of these Irish houses are, by European reckoning, very old—the mullioned, quadrangled Elizabethan pile of England and the peach-pink brick manor, are equally unknown here. The majority of our houses are Georgian, and are anything from modestly to magnificently Italianate, according to their owner's rank and wealth and their own size. Very often the settings are of a dreamlike beauty: there was always a tendency to build overlooking rivers and in rivers this country is rich. Gleaming curves of water, clifflike rocks, the varying tapestry of woods and supple outline of mountains are to be seen from windows.

Our ancestors' love of the scenic had, however, to be kept in check by their desire for shelter and dread of gales—in some cases, caution won, and we then have mansions sunk deep in lush green saucers of park and wood. I should make clear that the "park" of the English big house is here, in Ireland, known as the "demesne." Demesnes are, usually, encircled by mile upon mile of grey stone wall; these having been built, in many cases, to give employment during the distress of the famine times. The appearance of such a wall along the roadside indicates to the traveller that he is approaching a house: were the wall not enough, he could note the planting of trees—the screens, knolls, groves and, running in from the gateways, the apparently endless avenues of beech, chestnut, or lime. If our ancestors' *folie de grandeur* embarrassed us, their descendants, with mansions of sometimes preposterous size, we owe to their large view and foresight these lordly trees.

Yes, the time-colour of this way of Irish country living *is*, decidedly, eighteenth-century. Each country gentleman, no less than his neighbour the duke, was an authoritarian and, to the last inch, a character. On the single, square block of the gentleman's seat,

(Continued on page 215)



Proud look of an
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in this new dickey with its courtly petal-draped collar, its dainty pintucked bosom!
Ameritex rayon in white,
black, Havana pink, aqua,
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IRELAND MAKES IRISH

(Continued from page 214)

inhabited by himself and his family all the year round, as on the colonnaded, salooned, and terraced mansions of the peer of the United Kingdom, visited for only a few months in each year, one finds reflected the influence of the Grand Tour, the classic engraving and the liberal days when Europeans of culture were one great family.

Humanism stocked little or large libraries with books which their owners, drunk with the open air (and not, I fear, always, with that only) respected but were too drowsy to read. Cellars and stables, extensive, were built to be kept stocked. Now coach-houses have become garages, but the yard trees still cast their shadows over mounting-blocks, and the old rich smell comes from harness rooms. Courtyards of outbuildings—dairies, meat and game larders, "wool rooms," store rooms of all kinds, carpenters' sheds—show how each of these houses used to function as the self-supporting unit it once was—when the nearest town lay at the end of a day's journey and roads were not lightly set out upon. The walled garden, large enough to provision a small army, lies often some distance from the house.

All our architecture is not Italian-square: in the decades around 1800 Gothic romanticism, also, invaded Ireland, giving us our series of famous castles. Some (as, for instance, Lismore, County Waterford) were raised on old Anglo-Norman fortified sites—the "modern" castle incorporating ancient wells, deep-sunk networks of rock passages, battlements, and keeps with wall eight foot thick. And inevitably, many inherit ghosts. With the theatricality of the nineteenth-century crenellations, turrets, pointed windows and polished, dusky galleries and corridors, only the purist would quarrel. It should be said, at the same time, that not every self-styled "castle" in Ireland *is* a castle: the possession, anywhere in its grounds, of a darkling old Norman fortress-tower (and of these there are many) entitles to this dignified appellation the more modern, unassuming and sunny house.

Gardening, in this country, rapidly becomes an infatuation—and, indeed, what gardens there are to show! The alluvial soil round the river houses, the steamy, moist, sheltered heat of the valleys, produce a luxuriance that is almost frightening. The conformation of the ground, so often, above rivers, in natural terraces, tempts the gardener on and on into further landscape effects. Ruined towers are niched and draped with bloom. The walls and yew or beech hedges of the enclosed gardens make ideal backgrounds for deep herbaceous borders. From peaty soil, azaleas and rhododendrons blaze through the early summers. Tropic speed and richness of growth,

(Continued on page 216)

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IRELAND MAKES IRISH

(Continued from page 215)

here, of course, cuts both ways—allow a few months to elapse, and Nature, with her own inordinate beauty, has obliterated all marks of man's, or of woman's, hand.

Land of bogs and rivers and woods and banks and wide fields, how can Ireland be anything but a sporting country? Deep in the tradition, inseparable from the idea of life here, are the horse, the rod, and the gun. Of the Irish hunts, it is not necessary that I should sing the fame: they have great histories and propitious futures. And our trout streams and salmon rivers, equally, hold their place in the memories of great men all over the world. I think it one virtue of Ireland that sport and sportsmen are not isolated; they enjoy the goodwill, approval and interest of the countryside as a whole. Not here are hunting, shooting, and fishing regarded as the preserve of a special class: no particular snobbery, for instance, surrounds hunting: anybody who possibly can turn out does so, and everyone else is glad to see him do so. Households, great or small, down tools and rush to the windows to watch the hunt cross the land: rare, even in cities, is the black-coated worker who does not from time to time handle a gun or rod. Sport, here, is the mighty equalizer, the great solvent in it, any difficulties or differences of race, politics or religion are forgotten, merged. There is no what one would call "attitude" towards sport in Ireland; it is in the very air, as natural as love or death.

This way of life has its documentation and its literature. Arthur Young, for instance, that eminent and sociable eighteenth-century agriculturist, leaves us, in *A Tour in Ireland*, the record of a round of visits he paid to Irish country houses in the summer of 1776. Much that he had to say is still to the point. Young's *Tour* has lately been edited by Dr. Constantia Maxwell, to whose own pen we owe the contemporary but not less interesting *Country and Town in Ireland under the Georges*. Then, we have the vivacious *Retrospections of Dorothea Herbert*—a late eighteenth-century young lady whom nonstop party-going, throughout the south of Ireland, coupled with love trouble, sent mad. These three books picture the past—things have sobered down since the days when Miss Herbert danced, Arthur Young took coach, and the four first Georges reigned over their Irish kingdom. None the less, a thread of psychological truth knits up Ireland's yesterday with her today. Equally, the mirror which Irish fiction has held up to Irish life does not tarnish: the novels of Maria Edgeworth and the stories of Somerville and Ross show us an Ireland that still, in essentials, lives.

Are we, then, in Ireland, un-

(Continued on page 217)

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IRELAND MAKES IRISH

(Continued from page 216)

changed—perhaps too wonderfully unchanged—in a changing world? Are these houses, with all that they stand for, anachronisms? Fairy-tale retreats from the harsher realities of the twentieth century? Play-houses? No, surely, I, who love these houses, would rather see the last of them razed to the ground than believe that true; and I do not believe it true. Inherent in this way of life, as in all others, is responsibility; the sense of one's debt to society. Ireland, so free with her good times, is none the less no place for the professional good-timer: she has a salutary, rigorous, harsh streak. Her very weather—those gales from the sea or mountains, those foggy dripping silences of mid-winter, those days upon days, at all seasons, of binding and blinding rain—searches out the weak places in your morale.

And her weather is only one of the tests which Ireland applies to character. Her people, themselves, are great summers-up: they soon know what you or I are worth—and by that, I do *not* mean, worth in money. Money, here as elsewhere, can buy much, but not everything—and in Ireland, it is just what money can not buy that is most worth having: affection, fidelity, respect. The good feeling that has kept Irish houses going has been, always, a matter of reciprocity: "the Family" in the big house has its part to play; and that part may call for everything that one has. Courage, dignity, fair-mindedness, and a willingness to understand and help in other people's troubles are expected. And, what is due to one's employees and neighbours is no less due to the country in which these houses stand.

These Twenty-six Counties of which I write are not merely romantic old Ireland; they are young Eire—and Eire working out her destiny, grappling with her problems, hoping to take her place worthily in the world of today. She has a right to ask for the understanding—and, should she need it, also the help—of those who by birth or choice live within her shores. Domestically, we are managing to adapt these great rambling houses to both the needs and restrictions of modern living—simplifying and cutting at every turn, using electricity to save man-power. In the same sense, I believe it is possible to bring these beautiful legacies of the old world into line with the more arduous ideals of the new.

[EDITOR'S NOTE: *Elizabeth Bowen, one of the most distinguished of living writers, was born in County Cork at Bowen's Court—on land given her family by Cromwell. Now she lives in London with her husband, Alan Cameron, who was Director of the B.B.C.'s Educational Broadcasts during the war. Her current collection of polished-intaglio stories is* Ivy Gripped the Steps; *her most recent novel,* The Death of the Heart.]

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SHOES

MUSIC IN FRANCE

(Continued from page 174)

unknown fifteenth-century poems by Anthoine de Maître, Martin de Franc, de Blosseville, de Rousselot—each more charming than the other. He has given them music for *a cappella* choruses—sopranos, tenors, and basses singing in turn, with here and there a note in unison, finding in all this music its meaning and emotion. Auric is excited by the discovery of these poems; is writing occasional articles, composing, making his seemingly innocent shrewd remarks, always intellectual, sensitive.

Sauguet and Poulenc

Henri Sauguet has composed a new ballet, "*Les Forains*," tender, poetic music perfectly blended with the choreography and the Bérard sets. Sauguet is always witty, because he can't help being so. Serious, very gentle, he works with a rigour that isn't content until it has erased the last trace of its presence. During the war, he wrote a new Quartet; and he has new songs, a new symphony, and a surprising new comic opera called "The Gambler."

Francis Poulenc is still writing delicious songs, contrived to please, to taste good like a ripe fruit. Maggie Teyte sang a new group of them in New York—their lyrics, the poems of Eluard, Aragon, and Apollinaire. But in much of Poulenc's work, over the last few years, there is a deepened peremptory note. He has done a ballet, "The Model Animals," to the text of La Fontaine; a sonata for piano and violin dedicated to the Spanish poet Garcia Lorca; a cantata for double *a cappella* choir on clandestine poems by Eluard, and dedicated to Picasso; and an *opera bouffe* on a poem by Apollinaire called "The Mammals of Teresias"—composed "to celebrate joyously the return of Darius Milhaud." Milhaud, a leader of our modern French music, was forced into political exile by the Germans.

There is news of others whose names were familiar before the war. Honegger has written a splendid Symphony for Strings, and an oratorio, "Dance of the Dead." Roger Ducasse has such beautiful new work—the Spring Nocturne, the Sarabande, the French Suite, the Quartets. Yves de la Casinière is writing his elegant chamber music. Charles Koechlin, always in a spate of activity, composes endlessly and defends the young—explains their research, their effort, their philosophy.

During the Occupation, I went to a rehearsal that Igor Markevitch was directing. I can still see the thin, imperious figure; the fine, modelled head. I can still hear the clear precise voice giving directions—and suddenly the wave of tone, shaped by those moving hands. But why is his music played neither here nor abroad? Are we so

(Continued on page 220)

TREO Corseting

FOR AMERICA'S ACTIVE YOUNG WOMEN

GIRDLES

and BRAS

STYLED

with

MATCHLESS

FINESSE

MUSIC IN FRANCE

(Continued from page 219)

rich that we can afford to be indifferent? Are we so poor that we no longer try to enrich ourselves?

A very young man named Jean Françaix went to the United States in 1937, and played his own piano concerto with your leading symphony orchestras. His music was light, sparkling, ingeniously constructed—what you like to consider typically French. Now he has gone on to write serious works: a large oratorio, an opera, cantatas and a rhapsody.

New, and Good News

We have new composers, whose music and names are still unknown to Americans. Leo Préger is writing cantatas, motets—original and moving, in the tradition of the Middle Ages—a music that is truly ecclesiastic, melting into the service without ever interrupting it. And young Michel Ciry is coming to distinction both as a composer and an etcher. He betrays one art while serving the other, for when he is composing, he abandons his etching, and when he is etching he abandons composition. He is working on a symphony—striking for its vivacity, its transparence, its long melodic line. And don't imagine that he is disturbed by his double talent. This big boy of twenty-three has the maturity of a man and the tranquillity of a child.

In Lipatti, we have a great pianist—one of the rare few who understand Stravinsky's advice: *"Il ne faut pas interpréter; il faut transmettre."* When Lipatti played the Liszt B Flat Concerto at the Lamoureux Concerts, he restored its authenticity and its nobility, with his tact, his taste, his sure technique. He is also a composer—a true composer. There is sufficient evidence in his four melodies on poems of Rimbaud, Eluard, and Valéry.

We have begun to hear the first efforts of Pierre Petit and Dutilleux. Young Martinon is a composer of talent, a conductor with broad horizons. His psalm, "Song of the Captives," written in a German prison camp, was received with enthusiasm here. It is melancholy to think that we do not more frequently hear the symphonic works of Antoni Szalowski and Michel Spisak, just as you do not hear enough of the music of Alexei Haieff and Harold Shapero. But their hour will come.

Much of our new music is played over the state-owned National Radio. This is due to the enormous activity of Manuel Rosenthal, conductor of the National Radio Orchestra. He constantly presents new works, both on the radio and at his weekly concerts at the *Théâtre des Champs-Elysées*, free to the public. He does an invaluable service, by acting as a librarian of our own music, by performing a wide range of contemporary foreign works, and by

(Continued on page 221)

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delicate fragrance,
its refreshing touch,
it is a subtle contribution
to good grooming.

MUSIC IN FRANCE

(Continued from page 220)

reviving interesting but seldom played compositions. His Stravinsky Festival made history in Paris; he played all the rarely heard works—"Mavra," "Persephone," the First Symphony, the Symphony for wind instruments. He has just broadcast Ravel's imaginative one-act comedy, "Childhood Hallucinations," which is not yet known in your country. Rosenthal was a friend and pupil of Ravel. His own compositions are large, complex, and brilliantly orchestrated. You will be able to judge for yourself: his "St. Francis of Assisi," for chorus and orchestra, will be played in New York next season.

Talent Search

Henry Barraud, the composer who is Musical Director of the National Radio, shares Rosenthal's enthusiasm for musical pioneering. Barraud has written delightful chamber music, and a Piano Concerto which Rodzinski will conduct with the New York Philharmonic. He is responsible for the National Radio's searching out of talented children in schools to help them continue their general education without sacrificing their musical studies.

Roger Désormière is one of our most masterful conductors. In the past, he was *chef d'orchestre* for Diaghilev, and now he is conducting the Ballet orchestra at the Opéra. During the Occupation, he secretly organized a musical Resistance group that included Auric, Poulenc, and Rosenthal; published a clandestine paper. He is equally venturesome in his musical taste. Under his direction the Ballet performs a series of new and unusual works, to a musical background of limpid precision and great beauty of tone. As guest conductor of our leading Paris orchestras, he gives first performances of such modern composers as Shostakovitch and Messiaen.

There are other notable musicians, much music, that I have failed to mention. But after all it is impossible to describe the beauties of music. Music exists only as its audience listens and hears.

"It depends on him who passes
Whether I be tomb or treasure.
Whether I speak or am silent,
This depends on you alone, friend.
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CONTEST RULES

Vogue's 12th Prix de Paris

1. Each entrant must be a senior at some time during the scholastic year 1946-47, and receive a B.A. degree or its equivalent from a U.S. college or university.

2. Each entrant must send in an entrance blank. (Fill in the one on page 196 and mail it immediately.) It is not necessary to subscribe to Vogue to enter the contest.

3. The contest consists of a series of four quizzes to be answered by all entrants, and a 1500-word article which those contestants who pass the four quizzes are eligible to submit. Entrants will be notified by February 15th if they are eligible to submit an article.

4. Each quiz will consist of two questions: one based on a fashion feature, and one on a non-fashion feature, such as music, art, literature, the theatre, government, or politics.

5. The first quiz is published on page 223. The answers are due October 1st. The other three will be published as follows: Second quiz in the September 15 issue; answers due November 10th. Third quiz, in the October 15 issue; answers due December 10th. Fourth quiz in the November 15 issue; answers due January 1st. Subjects for the 1500-word article will be announced in the February 15 issue. The articles will be due March 1st.

6. Papers will be graded on: writing style; current and general information and general awareness; and on evidence of ability to think clearly and logically.

7. All quiz papers and articles must be typewritten in double space on one side of the page. Your name and college, plus the quiz number must appear at the top of each page. Papers become the property of Vogue and will not be returned.

8. The judges of the contest will be a board of editors. Their decision will be final. The finalists of the *Prix de Paris* will be notified by May 15th, 1947.

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FIRST QUIZ

Vogue's 12th Prix de Paris

based on the August 15 issue of Vogue

Answer both questions

Fashion Question:

From the clothes shown in the August 15th issue of Vogue, select a complete wardrobe for yourself and explain your choices with special reference to the activities of your life, and to your physical type.

Non-fashion Question:

In this issue of Vogue we have, in the non-fashion features, included: (1) The Stage: Helen Hayes and her daughter. (2) Public Glamour: "A Good Man Is Hard to Find." (3) Music and International Interest: "Music in France." (4) Parties and Personalities: "Summer Costume Parties." (5) International Living: "Irish Castles." (6) Important Contemporary Writing: "Ireland Makes Irish," by Elizabeth Bowen. (7) Critical Appraisal: "Love Through a Film." Suggest an additional feature which you believe will be of special interest to your contemporaries; make a brief outline of your suggested treatment of the feature, with plans for illustration and/or author, et cetera.

A separate section for Art and Photography, with special quizzes and a special job award is being continued. Those interested in winning a job in the Art Department should write for details to the Prix de Paris Director.

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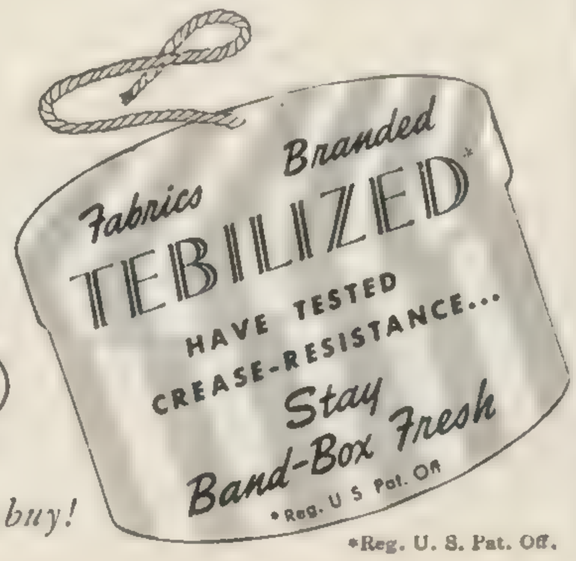

Look for this tag before you buy!

LOVE THROUGH A FILM

(Continued from page 168)

even if you don't. I love you, I love you, I love you!" She tells the hero, "You will come back to me (after the war), you'll see," and when he responds, "You made up your mind to spoil my last night, didn't you? You think I love you...," replies, "You've got to."

Even the little country heroine of "State Fair," right after the hero has announced that he intends to remain a bachelor, is bold enough to remark, "I could never marry anyone but you ever." And the amnesiac Singleton in "Love Letters" (having no past and no future to constrain her, she can just be completely herself) pursues the hero with abandon reducing him at one point to giggling helplessness.

The boys aren't backward

It is not that the current screen hero is the bashful sort. In the majority of cases he is carefully established as a man of some experience with the ladies, and as of old makes the first advances—to a heroine up to this point inexperienced, even "cold." In "Spellbound" Ingrid Bergman has just been termed cold as a textbook when Gregory Peck arrives, and his persuading her to play hookey from her work gains him the title of "Casanova." Clark Gable in "Adventure" is the sailor with a girl in every port, and teases Greer Garson their first time out for being a "mild tomato." The advertisements of "Those Endearing Young Charms" refer to the hero explicitly as "a flying wolf." At the beginning of this film the heroine, who has earned the name Snow White, has to show him the door of her apartment rather rudely. So the pattern goes. The hero is quite capable of making advances. When it comes to suggesting a marriage—then it is that the heroine must take the offensive.

The hero thus could be said to have adopted the behaviour once reserved to the villain—the old-time Cad. But he is not the Gay Deceiver. When he walks out on the girl it is with these deep-felt words: "I'd care too much to wish a guy like me off on [a girl I really loved]," "I can't involve you," "I won't be a drag on you," "I'm not what you want; it would be slow murder," "Tell her I left because I'm in love with [her]."

In some of the films the hero offers a very literal reason why he can not "wish himself off on" the heroine. He is an alcoholic ("Lost Weekend"); he is an amnesiac, who fears he is a murderer ("Spellbound"); he has been blinded in the war ("Pride of the Marines"); he is afraid if he marries the heroine he will shatter the "serenity" of her amnesiac state ("Love Letters"). One might say of any one of these films, viewing it singly, that it simply documents a situation not special to our times. Looking at them collectively (and I have not exhausted the ex-

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LOVE THROUGH A FILM

(Continued from page 224)

amples), the wonder is what makes Hollywood so unfailingly, at the moment, document just those situations in which the hero will feel incapable of marriage. The question is particularly pertinent when the situations are as far-fetched as in "Spellbound" and "Love Letters." Films which give their heros no tangible reasons for feeling unable to marry, and yet obey the compulsion to picture them in this state, further mark this image a more than casual one. Why does the reporter in "State Fair" feel he can not marry? Does he believe himself incapable of fidelity? Does he fear he can not offer economic security? We are never enlightened. A film like "Adventure" marks the image with even more finality, a crucial one by the flamboyant manner in which it improvises on the hero's plight, conceiving it not in literal but in highly metaphorical terms, endlessly labouring overtones. Gable's self-explanations are a bit vague too, but here the film-makers intend it. "Are you having a good time?" Garson challenges him. "Rotten! This is no fun!... Kidding you gets me nothing!" "What do you want?" she probes. "*That's it,*" he cries. "What's it?" "Just it!" He doesn't know what he wants, what *to* want, doesn't dare want anything—for there's nothing on land, he's found, that doesn't "leak itself to death." Like his friend Mudgin, who's seen his soul pop out of his breast like a shiny little seed, a firefly, and drift away, in spite of his efforts to clutch it—he's quite lost. "Both of us," Mudgin raves, "sailing the black ocean without a soul."

The mark of the suffering animal

The current hero misuses the heroine but it gets him nothing. When he strikes out at her it is from confusion and panic. Garson understands this about Gable. He's like an animal caught in a trap or a maze, she explains to Joan Blondell: "You try to help him, he'll turn on you, afraid you'll tear his heart out." (Recall the sequence in "Lost Weekend" where Helen crying out to Don "I want to help you!" goes after the pass-key, and he, though so sick he can hardly stir, drags himself across to the door, to bolt it against her.) The mark of the current hero is this mark of the suffering animal. The new prerequisite for male glamour, one may almost say, is some token of anguish: haunted eyes, slight tremor in the cheek or the hand, sweat on the squinting brow.

And the mark of the heroine is that understanding look, diagnosing his plight, and then chin up, with a battling stance. For she is Ariadne, has the divine itch to lead the poor animal out of the maze. Not an easy labour. "Taking on the Black Prince single-handed," Gable's side-kick, Mudgin, calls it—"all the tricky twisty ways of

(Continued on page 226)

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THROUGH A FILM

(Continued from page 225)

him." But as Garson replies, "I'm a pretty tough mug myself." Pretty tough mugs they are, these current heroines, up to tricks and twists of their own. Above all, interminably persistent. Even a little grimly so.

If evidence is needed that this tortuous progress toward a marriage is something other than the traditional love play which makes the final kiss more appetizing, those films may be mentioned in which (even though matters have to be strained to manage the sad effect) the lovers never do attain each other: "Incendiary Blonde," "None But the Lonely Heart," "Rhapsody in Blue" are a few. And whether the ending given is an unhappy or a happy one, the liveliest sequences in a love film today—those giving rise to the most ambitious cinematic flights—are apt to be the sequences of nightmare separation. There is the dream the heroine suffers in the hotel room in "Shock," where she hears her husband calling to her from the other side of the door, "Help me! I can't find you!" and struggles to reach the door while it endlessly retreats from her. Or, in "State Fair" where the heroine waits for the hero who does not come and does not come, and all about her workmen dismantle the fair grounds.

Tough and lonely

This nightmare intensification of the traditional contest between the male who would wander a bit and the female who would have him settle down—this recurrent pattern of a marriage never attained—or attained only, as the heroine of "Love Letters" says, by a "great miracle," shadows forth deep-felt insecurity among us. The values by which men once lived have vanished. The relation of the hero of "Adventure" to the young sailor brought to serve under him is telling. When the boy's grandfather remarks that it will be a good school, Gable counters bitterly: "Yeah, for smart seagulls and sharks!" He behaves to the boys as a parent might, obsessed with guilt that he can not offer his son what he should, can not initiate him into an ordered way of life. The boy, appropriately, dies under his care. The end of this film, where Gable breathes life into his own newborn son, is a melodramatic dream-reversal.

The current hero, no longer the man with a Dream, the confident founder of communities, seeks an identity for himself by playing it "tough and lonely." This is how the hero of "Those Endearing Young Charms" describes the pleasures of piloting his plane. Heroes find the nearest thing to a Life far off, above the earth; others sailing his black ocean; others riding his whiskey merry-go-round round and round. The heroine of "Pride of the Marines" accuses the hero: "You want to be lonely"—and is correct. This is the easy way. This is the pattern she must break in upon if she would get her man.

In one entire genre, the Western, she has lost out: the female of the species, in fact, has become virtually extinct. If she does survive, it is not as the girl the hero wins for a wife but

(Continued on page 227)

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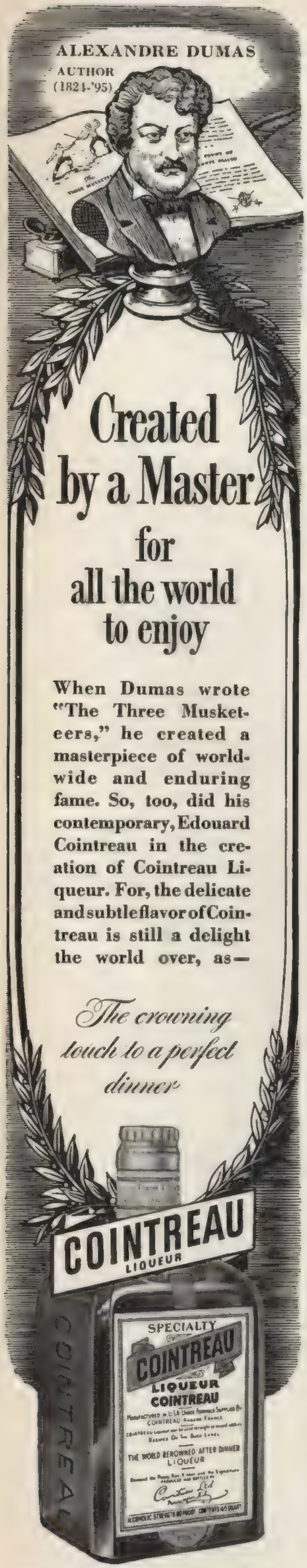

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THROUGH A FILM

(Continued from page 226)

only as one on whom he practises a few of his charms, in passing. The Western hero's invariable companion is the comic stooge—who can be counted on not to plague him with the suggestion that he settle down and live anywhere in particular.

The stooge, along with the girls who will settle for passing flirtations, must be accepted by the heroine in other films than the Westerns. In "To Have and Have Not," Bacall must give the stooge-friend the right answers to win Bogart. In "None But the Lonely Heart" the introduction of the heroine to the stooge-friend is a solemn moment. She leaves the picture, but the hero says to the stooge, "*You'll* never leave me, you lopsided old muggins."

The Other Women

The stooge can occasionally be incorporated by the heroine into the family—a sort of mother-in-law figure—but the other women in the hero's life can't quite be reckoned with in this way. These women are very real competition. They and the hero move toward each other not tortuously as hero and heroine do but by a simple affinity: lost soul inclining to lost soul, for a little warmth. And the other woman makes few demands. She's apt like the heroines to take the initiative, but only to state: I'm here if you want me. She will have the hero just as he comes. Even the hardboiled sensation hunters in the thrillers bear little resemblance to the "vamps" of early movies—fatal women who wanted to set their mark on men. They rant of the "Peace" they are looking for. The red-head singer in "State Fair," who has an affair with the heroine's brother, announces she must be on her way again—she is no would-be wrecker of homes but just a poor lady who "figured she had a right to a little happiness."

The home-wrecker is extinct of course because the hero now lives nowhere in particular. The heroine is the disruptive element—for she would "plant trees in [the hero's] blood" as Gable complains. The other woman is often a warm-hearted type, really more sympathetic than the heroine. She is more relaxed, less grim around the mouth. But the two types blend. There is not the old clear distinction between the type that would be the heroine and the type that would be the "other woman." The heroine isn't invariably the Ariadne, to be distinguished by the set of her chin. Sometimes, like the girl in "None But the Lonely Heart," she doesn't feel up to it; sometimes, she'd just as soon tag along with the hero wherever he cares to go.

For it's strenuous work, this planting of trees in the blood—hard on the disposition, hard on the whole personality. Gable remarks to a girl who eyes him in "Adventure" that she's a nice red-head but he's looking for a girl with green hair and purple eyes. The image is not far-fetched, for trying to keep hold in her mind's eye of a Vision of a Home and a Life, does incline to put a strain on the face of the heroine, to lend her just a slightly freakish look.

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MOVABLE FEASTS

By Dione Lucas

[EDITOR'S NOTE: *Mrs. Lucas, head of the Cordon Bleu Cooking School in New York, is one of two graduates from the Paris Cordon Bleu who are privileged to award the Cordon Bleu to their own pupils.*]

THIS is the time of picnics, of supper under the trees, and lunch by the sea. And this is an article to prove that a Box Luncheon can be as much of an epicurean feat as a formal dinner—and still very little trouble. A picnic should be planned well ahead of time. It should be based on simple, substantial foods that can be cooked beforehand and kept ready in the ice-box; or arranged at the last minute with a minimum of fuss.

A good picnic should depend on the excellence of the meal rather than on outdoor appetites and the inaccessibility of anything else to eat.

The recipes here are to start you off the right way, to give you a connoisseur's basis for menu invention. Take with you, for instance, a fine rich *Paté Maison* and build your meal around it. It may be ambrosial but it's sensible as well—easy to store, easy to pack. Then there is chicken, a picnic specialty from way back, that isn't trite at all when it is made into a galantine. It can be made from a roasting chicken, or even a small lean fowl. The secret of a good galantine, as you probably know, is to press it well with a light weight at least overnight—and to keep it tightly wrapped. Also listed under Easy-to-Pack but at the other end of the meal is Chocolate Mousse. Keep the wonderful stuff in individual screw top jars. For a salad try the carrot and sour cream one below. First soak the scraped carrots in ice water with a little lemon juice. As for sandwiches, make thin tender ones with farm butter, paper slices of fresh field mushrooms, flavoured with mint leaves. Or for richer pastry see Cornish pastries, Scotch scones, described below. Then with any picnic serve good tea, kept really hot in a thermos; and the globed piles of fresh fruit that belong to any *fête champêtre.*

Paté Maison

For one good-sized Paté Maison, which is enough for ten or more persons, take 2 pounds of ground beef, calf, or pork liver. Put it into a large bowl with 1 pound of sausage meat or fresh liverwurst sausage. Season with 3 teaspoonfuls of salt, 1 teaspoonful of pepper (freshly ground pepper is best for this), and a little paprika pepper. Mix all this together well with your hands or a large wooden spoon, then take an oblong bread tin and line it carefully with very thin slices of bacon. Half fill the tin with the liver mixture, and on the top place 2 hard boiled eggs which have been shelled and cut in half. Astride the eggs, place 6 chicken livers, and cover them with thin slices of cooked ham or tongue, and slices of liverwurst sausage. Put the rest of the mixture on top, and press down well. Cover the top with thick waxed paper, and put into a deep baking tin half filled with water. Cook in a 325° oven for 1½ hours. When cooked, remove and place a brick on the top and allow to get quite cold. Then place in the ice box until needed. This will keep very well for a week or so. But do not turn it out of the tin until you want to eat it.

Galantine of Chicken

Take a 3½ pound boiled roasting chicken, or a small, lean fowl, and carefully remove all the meat from the bone, starting from the middle of the back with a small, very sharp boning knife. Spread

(Continued on page 229)

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MOVABLE FEASTS

(Continued from page 228)

the chicken meat onto a board, and spread a layer of the following mixture on top:

Into a small mixing bowl, put 3 ounces of sausage meat, 1 egg white, 2 tablespoonfuls of sour cream, salt and freshly ground black pepper. Mix all well together, and when it has been spread onto the chicken, place on the top a hard boiled egg, from which the yolk has been removed, and a small chicken liver substituted. Cut the hard boiled yolk in half and put a half at each side of the egg white. Place 2 or 3 thin slices of cooked ham and liverwurst sausage on the top and a few blanched pistachio nuts in the sausage meat. Roll the chicken up very carefully and sew with fine thread. Roll in waxed paper and then in a cloth. Tie each end with string, place in a deep stew pan, and barely cover with water. Bring to the boil and allow to simmer gently for 1½ hours. Remove from the fire and allow to get cold in the water; then remove and place a brick on the top and put in the ice box to get cold. Then unwrap and cut into very thin slices to serve.

Cornish Pasty

First of all make a light cheese pastry, for 8. Put onto your pastry board ½ pound plain All American flour; make a well in the centre and in the well put: 4 egg yolks, 4 good tablespoonfuls of bacon fat, 2 tablespoonfuls water, 4 tablespoonfuls grated cheese, 1 teaspoonful paprika pepper, ½ teaspoonful salt, and 1 teaspoonful dry mustard. Work the centre ingredients together to a very smooth paste, then quickly work in the flour. Roll out fairly thin, and cut into large rounds, brush the edge of the rounds with beaten egg, and put a good tablespoonful of the following mixture in the middle of each round of pastry:

1½ cupfuls cooked lamb put through the meat chopper. Mix in 3 hard boiled eggs, which also have been put through the chopper, 3 tablespoonfuls of finely chopped mixed fresh herbs. Season well with salt and pepper, then fold over the pastry, brush the tops with beaten egg. Place pasties on a cookie sheet and bake in a 350° oven for thirty minutes.

Scotch Scones

Put 2 cupfuls of All American flour in a deep bowl; add 4 teaspoonfuls of baking powder, 2 teaspoonfuls salt. Mix the dry ingredients together, and then add 4 good tablespoonfuls bacon fat, and rub this in lightly with your hands. Work up quickly to a dough with ¾ cupful of butter-milk. Roll up in waxed paper and put into the ice box for one hour or more. Remove and roll out ½ inch thick and cut into rounds with a cookie cutter. Place the rounds on a greased cookie sheet and brush the tops with a little milk and sugar. Bake in a 350° oven for 15 to 20 minutes. Remove and eat.

Carrot Salad

One large carrot to each person. Scrape the carrots carefully and let them soak in ice-cold water for one or two hours. Remove and grate them coarsely, place them in a deep bowl. Add to each grated carrot 2 tablespoonfuls of pitted raisins, 2 tablespoonfuls of coarsely chopped walnuts or pecan nuts, season with coarse salt and freshly ground black pepper, a little grated lemon rind and juice. Douse well with sour cream. This makes an excellent summer salad.

Chocolate Mousse

For eight people. Cut up into small pieces ½ a pound of dark sweet chocolate, put into a thick pan with 6 tablespoonfuls of made coffee, and stir over a slow fire until it dissolves. Remove from the fire and stir in 1 tablespoonful of dark rum and 5 egg yolks; mix well and then stir in the stiffly beaten egg whites. When all is well blended, pour into screw top pots and put to set in the ice box for at least 4 hours before serving.

Serve also for your entremets lush raspberries with a little sugar and sour cream and a light Sauterne. If there is a creek or brook nearby, stand your wine in this to keep cool—you will find that the temperature is perfect.

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New patented heel with two-way fabric elasticity is precision-knitted to hug the instep, slenderize the ankle, banish wrinkles. Patented toe provides extra flexibility for comfort. Complete absence of seams improves both leg beauty and foot comfort.*

*U. S. PATENT NO. 231840

SMART GIRL FASHIONS

The following is a list of shops across the country which will have Vogue's Smart Girl Fashions. In the event of unavoidable shortages of merchandise . . . these shops will carry close parallels to the fashions shown herein.

ALABAMA

Birmingham . . . . . Burger-Phillips
Mobile . . . . L. Hammel Dry Goods Co.

ARIZONA

Phoenix . . . . . Korricks'
Tucson . . . . . Albert Steinfeld & Co.

ARKANSAS

Fort Smith . . Boston Store Dry Goods Co.
Little Rock . . The M. M. Cohn Company

CALIFORNIA

Bakersfield . . . . . Harry Coffee, Inc.
Fresno . . . . . Harry Coffee, Inc.
Los Angeles . . . . J. W. Robinson Co.
Sacramento . . . . . Bon Marché
San Francisco . . . . . The White House

COLORADO

Denver . . The Daniels & Fisher Stores Co.

CONNECTICUT

Bridgeport . . . . The D. M. Read Co.
Hartford . . . . . G. Fox & Co., Inc.
New Haven . . . . . Hamilton & Co.
Waterbury . . . . . Forester, Inc.

DELAWARE

Wilmington . . . . . Bird-Speakman, Inc.

DISTRICT OF COLUMBIA

Washington . . . Julius Garfinckel & Co.

FLORIDA

Jacksonville . . . . . Cohen Brothers
Orlando . . . . . Dickson & Ives, Inc.

GEORGIA

Atlanta . . . . . Davison-Paxon Co.
Augusta . . . . . Davison-Paxon Co.
Macon . . . . . Davison-Paxon Co.
Savannah . . . . . Leopold Adler Co.

HAWAII

Honolulu . . . . . M. McInerny, Ltd.

IDAHO

Boise . . . . . C. C. Anderson Co.

ILLINOIS

Bloomington . . . . W. H. Roland Co.
Chicago . . . . . Marshall Field & Co.
Freeport . . . . . F. A. Read Co.

INDIANA

Evansville . . . . . DeJong's, Inc.
Indianapolis . . . . . L. S. Ayres & Co.
Lafayette . . . . . Loeb's
South Bend . . . . George Wyman & Co.

IOWA

Cedar Rapids . . . Martin Dry Goods Co.
Davenport . . . . . M. L. Parker Co.
Dubuque . . . . . J. F. Stampfer Co.
Sioux City . . . . . Davidson Bros. Co.

KANSAS

Independence . . . . . Montaldo's
Wichita . . . . . Geo. Innes Co., Inc.

KENTUCKY

Lexington . . . . . Loom and Needle
Louisville . . . . . H. P. Selman & Co

LOUISIANA

Baton Rouge . . . . . The Dalton Co.
New Orleans . . . . . Godchaux's

(Continued on page 232)

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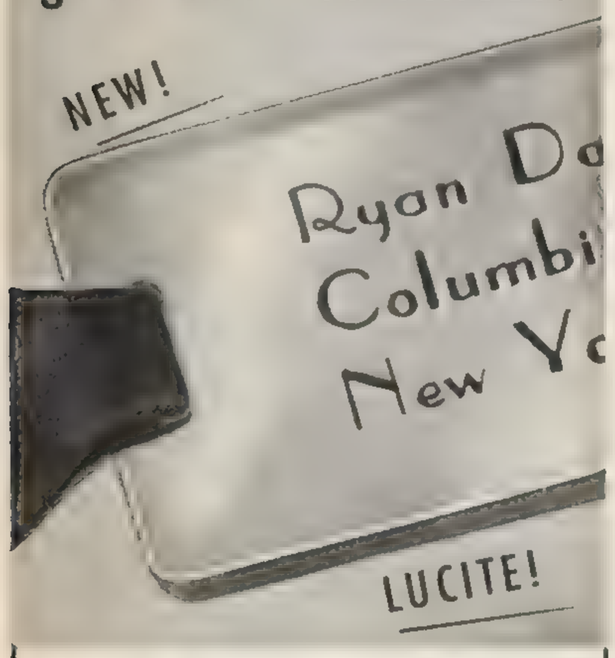

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SMART GIRL FASHIONS

(Continued from page 230)

MAINE

Portland . . . . . J. E. Palmer Co.

MARYLAND

Baltimore . . . . . Hutzler Brothers Co.

MASSACHUSETTS

Boston . . . . . Jordan Marsh Company
Pittsfield . . . . . England Bros., Inc.
Worcester . . . . . Richard Healy Co.

MICHIGAN

Ann Arbor . . . . . Goodyear's
Detroit . . . . Himelhoch Brothers & Co.
Flint . . . . . Herbert N. Bush, Inc.
Grand Rapids . . . . . The Strauss Shop
Jackson . . . . . The Elaine Shop
Kalamazoo . . . . . Neary's
Lansing . . . . . The Style Shop
Pontiac . . . . . Arthur's
Traverse City . . . Marie Evelyn Shop, Inc.

MINNESOTA

Duluth . . . . . Oreck's, Inc.
Minneapolis . . . . . The Dayton Co.
St. Paul . . . . . Frank Murphy

MISSISSIPPI

Biloxi . . . . . W. V. Joyce Co.
Jackson . . . . . R. E. Kennington Co.

MISSOURI

Kansas City . . . . . Harzfeld's, Inc.
St. Joseph . . . . . Townsend & Wall Co.
St. Louis . . . . Stix, Baer & Fuller Co.

MONTANA

Billings . . . . . Doyle's
Helena . . . . . Fligelman's

NEBRASKA

Lincoln . . . . . Miller & Paine
Omaha . . . . . Thomas Kilpatrick & Co.

NEW JERSEY

Newark . . . . . Kresge-Newark
Plainfield . . . . . Tepper Brothers
Trenton . . . . . Nevius-Voorhees Co.

NEW YORK

Albany . . . . . Honigsbaum's
Brooklyn . . . . Abraham & Straus, Inc.
Buffalo . . . . . L. L. Betger, Inc.
Elmira . . . . . The Gorton Coy.
Poughkeepsie . . . . Luckey, Platt & Co.
Rochester . . . . . McCurdy & Co., Inc.
Syracuse . . . . . Flah & Co.
Utica . . . . . Doyle-Knower Co.
Watertown . . . . . Smith & Percy, Inc.

NORTH CAROLINA

Asheville . . . . . Jean West
Charlotte . . . . . Montaldo's
Greensboro . . . . . Montaldo's
Raleigh . . . . . Taylor's
Winston-Salem . . . . . Montaldo's

NORTH DAKOTA

Bismarck . . . . . Rose Shop
Fargo . . . . . Rose Shop

OHIO

Athens . . . . . Logan's
Canton . . . . The Stern and Mann Co.
Cincinnati . . . . . Mabley & Carew
Cleveland . . . . . The Lindner Coy.
Columbus . . . . . Montaldo's
Dayton . . . . . The Rike-Kumler Co.
Portsmouth . . . . . Marting Bros. Co.
Steubenville . . . . . Hal Lewis
Toledo . . . . . The Lasalle & Koch Co.
Youngstown . . . . . Livingston's
Zanesville . . . . The H. Weber Sons & Co.

(Continued on page 234)

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5857	.75
5858	.60
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SMART GIRL FASHIONS

(Continued from page 232)

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Oklahoma City . . . . . Kerr's
Tulsa . . . . . Seidenbach's

OREGON

Eugene . . . . . Russell's
Portland . . . . . Meier & Frank Co.

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Altoona . . . . . Brett's, Inc.
Bethlehem . . . . . H. B. Sigal & Sons
Easton . . . . . H. B. Sigal & Sons
Harrisburg . . . . . Mary Sachs
Hazleton . . . . . Wears, Inc.
Johnstown . . . . . Penn Traffic Co.
Lancaster . . . . . Mary Sachs
Philadelphia . . . . Bonwit Teller & Co.
Pittsburgh . . . . . Joseph Horne Co.
Scranton . . . . . The Heinz Store
Stroudsburg . . . . A. B. Wyckoff, Inc.
Washington . . . . . Hal Lewis
Williamsport . . . . L. L. Stearns & Sons

SOUTH CAROLINA

Charleston . . . . . Daisy Bogin Shop
Columbia . . . . . Davison-Paxon Co.

TENNESSEE

Chattanooga . . . . . Miller Bros. Co.
Johnson City . . . . . King's, Inc.
Knoxville . . . . . Miller's, Inc.
Memphis . . . . . The John Gerber Co.
Nashville . . . . . Grace's

TEXAS

Abilene . . . . . Ernest Grissom's
Austin . . . . . T. H. Williams & Co.
Dallas . . . . . Neiman-Marcus Co.
El Paso . . . . . Popular Dry Goods Co.
Fort Worth . . . . . The Fair
Galveston . . . . . E. S. Levy & Co. Ltd.
Houston . . . . . The Fashion
Longview . . . . . Martin's
San Antonio . . . . . Frost Bros.
Waco . . . . . Bauer-McCann
Wichita Falls . . . . . McClurkan's

UTAH

Salt Lake City . . . . . Makoff

VERMONT

Burlington . Abernethy-Clarkson-Wright, Inc.

VIRGINIA

Charlottesville . . . Barbara Rosser Shop
Lynchburg . . . . . J. R. Millner Co.
Newport News . . . . . Nachman's
Norfolk . . . The House of Arther Morris
Richmond . . . . . Miller & Rhoads, Inc.
Roanoke . . . . . S. H. Heironimus Co.

WASHINGTON

Seattle . . . . Frederick & Nelson, Inc.

WEST VIRGINIA

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Clarksburg . . . . . Broida's, Inc.
Huntington . . . . . Marion Biern, Inc.
Martinsburg . . . . . M. Cohen & Son
Parkersburg . . . . . Broida's, Inc.
Wheeling . . . . . Hal Lewis

WISCONSIN

Appleton . . . The Pettibone-Peabody Co.
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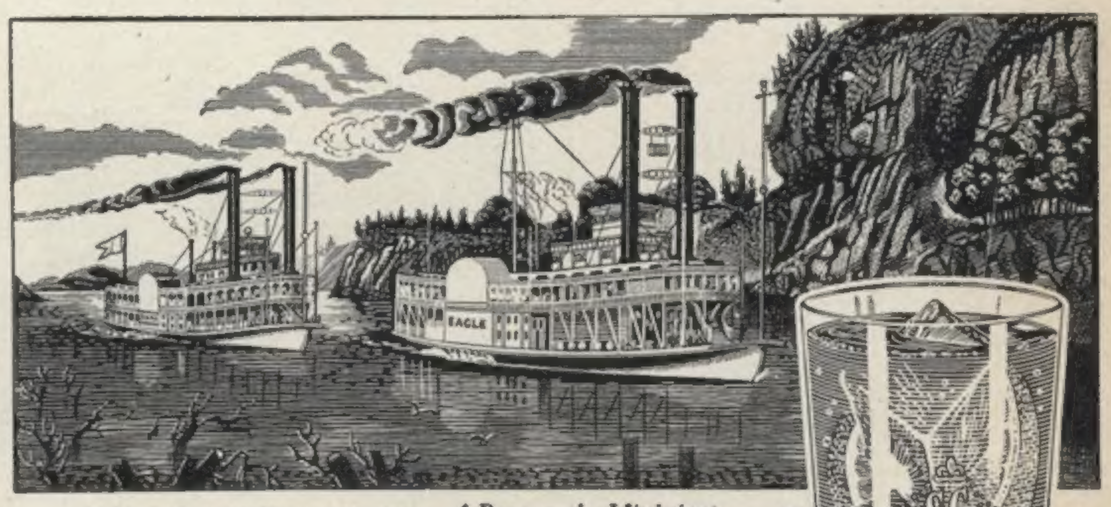

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On the bed: Mary Elizabeth Hodges, Franklin School of Art, in Saybury's robe of Bates Chamikin. On the floor, Margaret West, Simmons College, in Bates poplin, designed by Margot. The visitor: Clare Brett, of Smith, in Crysler's coat of Bates Belleweather. All chose Rhododendron—on green, blue, rose, slate, or tan. Room accessories: B. Altman.

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